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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"THE SONG OF THE LARK"

by Jules Breton.

Voted the "Best Loved" Painting in America.
See Editorial on Page 3.

1st AUGUST 1934

25 CENTS



47 Cymbal Dancer

GEORG J. LOBER



26 The Bathers

LOUIS BETTS, N. A.



34 Winter Snow

HOBART NICHOLS, N. A.



15 The Dawning Hour

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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Popular Taste

America may have the most active "organized" art movement in the world; its colleges and schools may have done the best they could to inculcate art understanding in the minds that pass through their mills; its public galleries may have done their utmost to raise the taste of their communities, but the fact remains that, whereas there may have been created a limited body of Americans who appreciate the fine things in art, the "peepul" as a whole stand almost exactly at the spot where they stood forty-one years ago. The Chicago *Daily News* has just taken a popular vote on the nation's best loved picture. Jules Breton's "Song of the Lark" won overwhelmingly. And it was the best loved and most talked about picture at Chicago's World's Fair of 1893! In consideration of the verdict of the "peepul" the Chicago Art Institute has brought the picture from its hiding place and given it a place of honor in the 1934 Century of Progress Art Exhibition, where Mrs. Roosevelt unveiled it and revealed the work in all its emotional platitudes to its fond worshippers.

"The Song of the Lark" is to art what "The Christmas Carol" and "Hiawatha" are to literature and "To a Wild Rose" and "Silver Threads Among the Gold" are to music. American "popular" taste has progressed no further. It seems a pity that the *Daily News* took this poll which is calculated to dampen the en-

thusiasm of the organized world of art.

Ten pictures were nominated in the contest, five by Robert B. Harshe, director of the Art Institute, and five by the *Daily News*. The "news instinct" of the latter proved correct. It named "The Horse Fair" by Rosa Bonheur, "Washington Crossing the Delaware" by Leutze, "The Song of the Lark" by Breton, "Oxen Going to Work" by Troyon and "Salome" by Regnault. Mr. Harshe nominated "Lucrèce" by Rembrandt, "View of Toledo" by El Greco, "The Harvesters" by Breughel, "Adoration of the Kings" by Titian and "The Bacchanale" by Bellini, —and he proved to be the disappointed father of a wish.

"The Song of the Lark," observes the St. Louis *Post Dispatch*, "may not be a great painting but it has an appeal which is wholly understandable."

What more can be said, except that those who would lift the popular taste have a long way to go, but that the importance of the effort is in proportion to its difficulty.

A French Idea

As so many times pointed out in this magazine, the French more than any other people realize the value of art as an economic factor in the national life, and their methods of making propaganda for French art and promoting its sale surpass any efforts of this kind in the world. Art brings wealth to France. When sold

abroad it gives her an advantage in trade balances. Her assiduity in this matter sets an example for other countries.

Now France has come forward with another scheme for promoting the sale of works of art to her own people. The Minister of Fine Arts is co-operating with the director of the state-owned railways in a project started in June which takes the form of a travelling art gallery. Five coaches have been fitted up for the display of paintings, prints and sculptures. The train stops at a town for three days, and lecturers take the people through the "exhibition rooms," explaining the works, pointing out their desirability in homes, and arranging sales. The examples are provided by a syndicate of different art societies, each society selecting the works for the railroad gallery and all of them maintaining collectively a warehouse from which replenishments are made when sales are accomplished.

This enterprise is a direct analogy to the peripaletic agricultural schools once conducted by the United States agricultural department, in which cars filled with displays were put on the sidings at country towns, the farmers called in from the fields, and demonstrations in scientific agronomy and horticulture conducted for their benefit.

The American government has already committed itself to the promotion of art through PWAP, and assurances have been given that the work of helping the artists



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would be kept up. What ever activity could now be undertaken than travelling art galleries to carry the idea of art for the home into communities which have no public collections? No doubt the railroads would do their part to make such an undertaking possible, and no doubt the artists would co-operate in the fullest. Let the government act.

Artists and Publicity

Anonymous letters ought to be disregarded on general principles, but one received by the editor from Chicago deserves mention. The writer encloses a clipping from a local newspaper containing an interview with Rockwell Kent just before the artist sailed for another two years in Greenland, and attaches this comment:

"How much of this chap's so-called 'genius' depends on self-advertising claptrap! That's the trouble with art these days. In the meanwhile real genius, like that of Hassam, of Friesseke, of Benson, will go unnoticed because they cut up no self-advertising monkey didoes. Poor old Art! How low have you fallen!"

Ten to one this was written by an artist, and ten to one if he were as great an artist, as big an author, and as remarkable a publicity man as Rockwell Kent he would be doing the same thing. The present day particular hero of American art, the late Jimmie Whistler, was probably the greatest publicity genius that ever existed among artists, unless it was Benvenuto Cellini—one laid about him with a vicious blade, the other with a mean pen. Rockwell Kent merely sails a boat, wields a friendly harpoon, and mixes in no other man's business.

If all artists of the calibre of Rockwell Kent had the same ability to center public attention on themselves, would it harm art? And do Hassam, Friesseke and Benson—mentioned by the anonymous letter writer—really languish for recognition? Does Kent rank higher than they do in the contemporary art world?

And—after all—is Kent burying himself in Greenland for two years just to get some stories in the newspapers?

A Mexican Example

The inside of the Mexican embassy at Washington has been transformed into "the unmistakably Mexican" by a 25-year-old artist named Cueva Del Rio, who has painted a series of frescoes depicting Mexican life and history. Later on, it is announced, the formal French furnishings will be displaced by objects that will harmonize with the frescoes.

The large entrance hall, heretofore stately and gloomy, has been illuminated as with a burst of Mexican sunlight by a representation of the Fiesta of the Flowers at Tehuantepec. The entire set of murals, says the New York Sun, form "an objectively executed pageant of Mexico—"

[Continued on page 15]

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No. 19

Recognition

The Hoosier Salon at Chicago, which last January celebrated its tenth anniversary, has received the endorsement of the Indiana State Chamber of Commerce in a resolution which points out that the organization has sold more than \$100,000 worth of art works produced by Indianans and distributed \$40,000 of prize money. Equally important, says the chamber, has been the national and international recognition obtained for Indiana artists.

Estella M. King, executive chairman of the Hoosier Salon, writing to THE ART DIGEST concerning this action, says: "For ten years we have been striving for just such a resolution in order that the business men of Indiana would get back of an organized art movement; that they would realize the importance of art in every line of business; that they would realize the importance of art in every line of business; that they would co-operate with the artists in a much greater way, using them in commercial work, placing their pictures in windows, giving the young sculptors an opportunity, and helping in many ways.

"I believe that this may be the forerunner of similar action in various states of the union, where there are art colonies and art organizations.

"There is a large metropolitan audience in Chicago which looks forward annually to the Hoosier Salon. It has become a real art event in the Middle West. We send out annually from 25 to 30 travelling shows. We have made the entire state much more art conscious. Since Jan. 1 last, we have sold 46 pictures. We are creating a new buying public as a result of these times of depression,—people who have lost money in closed banks, defaulted bonds, utility securities, etc. They now seem determined to buy the things they have denied themselves so long. Many people are buying their first pictures."

New Santa Barbara Gallery

In an effort to stimulate public interest in the work of local artists, the Santa Barbara Chamber of Commerce has converted its large auditorium into a modern and attractive art gallery. It is to be a permanent exhibition room with shows being changed each month. The present exhibition consists of the work of 39 Santa Barbara artists, several of whom are nationally known.

On August 11, in the wide sunken gardens of Santa Barbara's beautiful court house, an artists' fair, patterned along the lines of the street fairs of Paris, will be held. It will be a colorful event, the artists sitting about under great sun umbrellas with their work scattered about them.

Harrison Fisher Left \$268,806

The late Harrison Fisher, illustrator and glorifier of feminine beauty, left an estate of \$268,805. The residue, after disposition of small bequests of \$500 to a cousin, Harrison Emil Fisher, and \$1,000 to a brother, Hugo M. Fisher, will go to Kate Clements, secretary

Cullen, Famous Canadian Painter, Is Dead



"Caché River—Laurentians," by Maurice Cullen. Courtesy of the National Art Gallery, Montreal.

Maurice Cullen, the Canadian painter who has just died at Chambly on the Richelieu River, was a man with a minimum of ambitions, which he summed up for his friend, William R. Watson, as follows: "A studio of my own, a shack in the mountains, a garden for an acre of flowers and a heavy snowfall every winter."

A studio of his own he could not afford for many years, for commercial success did not come to him even moderately until as late as 1910—fifteen years after he returned from his studies in France. As soon as Cullen "arrived" he built himself a shack at Lac Tremblant in the Laurentians, where he spent a part of each year. He would paddle up the Caché River or stamp on snowshoes in the winter or early spring to the scenes of "brooding loveliness" along his "mysterious winding river" which his numerous landscapes after 1920 have made familiar.

As for the snow, it never failed him. He became a painter of Canadian winters. William Watson says: "He made a long and special study of ice-formation and ice-color, under varied lights and colors. There is the steel-blue of mid-winter ice, veridian, jade and even golden-amber of the flooded ice along the merge of mountain streams."

Cullen was a painter of nature as he saw it and revered it—a representative, not a creative, painter. "If you don't paint what you see, you are faking," is the way A. Y. Jack-

son sums up Cullen's simple philosophy of art. "Nature is a large book, with most of the leaves still uncut," the painter of Caché River is quoted as saying. "And," writes Marius Barbeau of the National Museum of Canada, "he proceeded to read a few pages quite religiously. There lies the key of his own accomplishments, also the cause of their limitations.

"He could not understand creative artists abroad or appreciate their efforts in Canada. Why should a painter study nature only to refashion it in his own way afterwards, like Cézanne, Gauguin, Van Gogh or the painters of the Canadian Group of Seven. Yet . . . he might have been the pioneer of the Canadian art movement, since he was the first of the new generation to pick up the threads where Kriehoff had dropped them. But he would go as far as the truth and not much farther, which is not enough to make a highly original art.

"His art in the last twelve years of his life confined itself more and more to his Caché River winter and spring scenes, which he ultimately made successful in a commercial way. 'Indeed, the Canadian public has absorbed all his work during the past fifteen years,' Watson says. 'Yet he never hurried in his work or painted for a buyer.'

"When he laid down his palette at Chambly during his long illness of the last two years, he could reflect that he had achieved all that was in the measure of his talent to accomplish, and even more. Success and public recognition made him feel that, 'since his art is based upon the eternal verities of nature,' he could trust his fame to the future without fear."

to the artist for many years. The appraisal showed that a payment of \$37,500 was made to the brother by the executors to avoid a threatened contest of the will.

Modern & 'Modern'

Alfred H. Barr, Jr., director of the Museum of Modern Art, New York, in an article entitled "Modern and 'Modern'" in that institution's Bulletin, has attempted to clarify the use of the word as applied to art. Mr. Barr:

Modern history is an ambiguous and flexible term. When opposed to ancient history, modern history may begin with the fall of the Roman Empire. But if medieval history is granted autonomy then modern history is said to begin with the Fall of Constantinople or the Discovery of America. Yet if one takes up a "History of Modern Europe" one is just as likely to find the French Revolution or the Council of Vienna or the Franco-Prussian War has been used as a point of departure.

The word modern when applied to art is even more confusing. During the Renaissance modern was an adjective of confident approval applied to the new style which had arisen in emulation of the art of the "Antique" or Graeco-Roman world. Cimabue and Giotto were considered the founders of the modern manner. In the eighteenth century however, when an orthodox "Classicism," based on both archeological research and aesthetic theory, had shattered the self-assurance of the Renaissance, the word modern was often used with humility (or even hostility) to describe the work of the recent past which was thought to have fallen far below the achievement of the "Antique." In the nineteenth century, Renaissance was applied more and more to the earlier centuries of the modern period and Baroque to the post-Renaissance art of about 1575-1775.

Today one may begin the history of modern art with David's dictatorship in 1792, the Delacroix-Constable Salon of 1824, Courbet's one man revolt of 1855, or the First Impressionist Exhibition of 1874—or if one wishes, one may start with Caravaggio or even with Giotto.

The term modern art chronologically speaking is then so elastic that it can scarcely be defined. But the colloquialism "Modern Art" in caps or quotes is often no mere question of academic chronology. "Modern Art" is recurrently a matter for debate, to be attacked or defended, a banner for the progressive, a red flag for the conservative. In this sense the word modern can become a problem not of periods but of prejudices.

In "Modern Painters" Ruskin defended Turner and Holman Hunt against the British philistines, but twenty years later called one of Whistler's nocturnes "a paint-pot flung in the face of the public." Whistler brought a lawsuit against Ruskin but himself did not hesitate to call Cézanne's paintings childish. Cézanne in his old age voiced his contempt for "Modern Art" as he saw it in the work of Gauguin and van Gogh, who in turn had they lived long enough, would doubtless have damned Cubism.

Today Cubism is twenty-five years old and some of the believers in the over-emphasis of plastic design which gave rise to Cubism would like to establish an orthodox definition of "Modern" art. A few months ago a well-known New York artist and critic wrote: "The word 'Modern' as applied to pictures has acquired an international definition . . . The modern work, for instance, definitely breaks with all transferring of actual appearances from nature—all copying or mere reporting of facts. It creates all data into an invention. The integration of spaces, colors and forms weaves into a plastic or controlled picture surface . . ."

Fifteen years ago this definition might have seemed plausible, but in 1934 it is scarcely

more valid than Ruskin's exposition of the aims of the Pre-Raphaelites, the revolutionary "Modern" painters of 1850: "They will draw what they see . . . the actual facts of the scene . . . irrespective of any conventional rules of picture making." The Super realists, the most conspicuous advance-guard movement of today, even more than the Pre-Raphaelites, disregard at least so far as their program is concerned the importance of "plastic values."

Since the war, art has become an affair of immense and confusing variety, of obscurities and contradictions, of the emergence of new principles and the renaissance of old ones. As evidence of this complexity one may recall the by no means complete cross-section of modern painting in the Museum's Summer Exhibition of 1933; or glance through such books as Herbert Read's "Art Now" or Franz Roh's "Nach Expressionismus," or the catalogs of the Museum's American exhibitions. The truth is that modern art cannot be defined with any degree of finality either in time or in character and any attempt to do so implies a blind faith, insufficient knowledge, or an academic lack of realism.

Sees Return to Primitives

Rockwell Kent, while visiting in Canada before his recent return to Greenland, is credited by the New York Times with the statement that artists are going back to the primitives. "I don't mean," he is quoted as saying, "that we will go back to the Aztecs or the Stone Age man for our inspiration, but to the old masters who came not long before the composer Bach.

"We must go back to men who painted life as they felt it through their eyes, before any of the 'art for art's sake' guff was invented. I believe in art for the sake of artists. Art must be for people, and about people. It must interpret its own age. That's why those old boys are so enduring. Like Bach and Shakespeare they revealed their own age so tremendously that they are among the moderns, and always will be until human nature changes from the bottom up."

A Mural for a Store

Emphasis is laid on the vast field of store decoration that is open to mural painters by the completion of "The Evolution of Tools" by Bertram Goodman for the hardware store of William Medway in Philadelphia. It is executed in tempera on gesso, and it depicts the progress made in the development of tools, from those used by the cave man, through the days of expert craftsmanship in the Renaissance, to the marvelously effective implements employed by the moderns. The artist spent months of research in order to assure the perfect representation of the tools painted.

Before being installed in Philadelphia the mural was shown in New York at the Midtown Galleries.

AGAINST

"Against the Painters of the School of Paris" is the title of a long article by Maurice Sachs in the July number of "La Nouvelle Revue Française." So important is the essay in the present controversial stage of art, and so high is the standard of the French magazine in which it appears, that THE ART DIGEST has arranged for permission to print it in full in its September issue. The translation is from the author's own hand.

New Taos Groups

Taos, famous art colony of New Mexico, is again calling attention to itself by way of an organized gallery composed of six diversified and important artists of the Southwest. The group formulated their plans early last Spring and by May the Heptagon Gallery was an actuality. The six artists are Emil Bisttram, Dorothy Brett, Andrew Dasburg, Victor Higgins, Eleonora Kissel and Ward Lockwood. With Aristotle a posthumous seventh in the Credo they decided to proclaim as their philosophy, ["We must not imitate Nature in her effects, we must follow her in her Laws and Principles, only in so doing can we hope to produce effects or results comparable to her"], they felt the need of a unified showing of their works and banked their hopes on the gallery.

Reports are that the venture is a success. Sales have been made at a time when artists wondered if there would ever again be a market for their creations. An interested and enthusiastic public composed a following with subsequent controversy that proved a healthy stimulus.

Two of the six are former recipients of the Guggenheim Foundations Fellowship and many other honors have been awarded to members of the group, such as prizes at the Carnegie International, International Water Color Exhibition at the Chicago Art Institute, the exhibition of Western Water Colors at the California Palace of the Legion of Honor and other major shows throughout the country. All of these artists are included in important public and private collections. Undoubtedly the group represents a strong virile force in contemporary painting in the Southwest.

Miniature Silver Toys

A collection of 42 pieces of miniature silver illustrating the whole development of the English silversmith's art from the time of Charles I to that of George III has just been presented to the Pennsylvania Museum of Art. The objects, showing the finest technical skill, possess that special charm inherent in all miniature things.

In view of the great popularity in the seventeenth century of silver toys among the children of the wealthy, it is safe to assume that many of these tiny teapots, salt-sellers and silver snuffers that will extinguish only the smallest of birthday-cake candles were first used in some English nursery. Such, however, could not be the case with a brandy warmer that holds but a thimbleful or a month-teeth that contains barely more. Edward Medleycott about 1748 made the largest piece in the collection, a tea-kettle and stand five and a half inches high. A spoutless chocolate pot with a paddle, made about 1708 by Augustine Courtauld, so small that a finger can hardly be inserted inside, was probably a model for a larger type.

Among the other pieces are tea caddies with room for little more than a teaspoonful, tankards that hold but a sip of ale and a cruet stand with five silver bottles that no doubt once held the condiments that flavored the indigestible mixtures passed at some doll's party.

Frankl at Chouinard School

This summer Paul T. Frankl, noted designer and artist, is conducting an intensive course at the Chouinard School of Art, Los Angeles. On his way to the coast Mr. Frankl spent a fortnight with Frank Lloyd Wright at "Taliesin." Also prominent on the summer staff are S. MacDonald Wright, who will continue his painting classes, and Leo Katz.

Junk?

Designating Wassily Kandinsky and Paul Klee as two of the "least of the lesser moderns," Junius Cravens of the San Francisco *News* relegates these members of Germany's once famous Blue Four to the artistic "junk heap." The occasion was their recent joint exhibition of abstractions at the East-West Gallery in San Francisco. Mr. Cravens says that despite the fact that their first exhibition in San Francisco in 1927 proved to be "a big to do about nothing," Kandinsky and Klee once again "bobbed up as serenely as though they had not been properly interred here, side by side, seven years ago."

"History," writes the critic, "shows that art developments move westward, and sometimes slowly. The West Coast seems to be the dumping ground for all the European refuse and studio sweepings that, in their natural migration, have not found lodgings in New York or in other markets east of the Sierra. When such junk no longer interests Europe, it may sell in the United States. After our eastern cities have picked it over, the suckers of the west are the last hope. Beyond us lies oblivion, or possibly Honolulu . . ."

"Kandinsky's 'moods' are incomprehensible to the spectator if for no other reason than because both his design and color are ambiguous and unscientific. For a brief time, and within a limited circle, he attracted some attention as an exponent of, rather than as a leader in, modern developments. By being 'different' he doubtless attained his objective. But who cares?"

"Klee's abstractions are a shade more understandable than Kandinsky's because they are based upon natural forms. And they are somewhat more pleasing inasmuch as Klee is a sensitive colorist. His design doesn't amount to much, though it is superior to Kandinsky's—almost anyone's would be. But in spite of his pretenses to the contrary, Klee never gets very far afield from illustration."

"If any particular distinction may be attributed to Klee's method of expression, it is the rather doubtful one of being childishly naive. But I blush to say that his naiveté is sometimes that of a naughty child who draws pictures that he hadn't ought to in unseemly places."

Mr. Cravens's parting shot: "Ballyhooin' outside the tent usually betrays the presence of freaks within, and freaks are not particularly inspiring."

Thieves Get Three Thiemes

The newly organized Fletcher School of Law and Diplomacy, Medford, Mass., on moving into its new building purchased three oil paintings, valued at \$1,100, from Anthony Thieme. About July 11 they were stolen from the Lounge, and no trace of them has since been found.

The largest of the three paintings measures 30 by 36 inches; the two others are 25 by 30 inches in size. Two are of harbor scenes in Gloucester, showing a number of fishing boats, all done in the decorative style typical of Thieme. The third is of a Gloucester street scene—a white house amid autumn foliage. Any clew should be reported to Halford L. Hoskins, dean of the Fletcher School of Law and Diplomacy.

Admiration

"I have just read Thomas Cravens's new book," said Mr. Lapis Lazuli, the famous painter, "and I am convinced the French have plenty of Gaul."

France Is Thrilled by Creator of "Skippy"



Polo." Drawing by Percy Crosby.

Percy Crosby, creator of "Skippy" and a serious artist whose reputation appears to be on the boom, has just been informed of the purchase of one of his water colors for the Musée Jeu de Paume of Paris. The picture, "Lone Cowboy," was acquired for the museum from an exhibition of Crosby's work held during June and July at the Galleries of Jacques Seligmann et Fils in Paris. It was one of the 138 oils, water colors, drawings and prints which formed the first one-man show by an American artist this conservative French gallery has ever hung. A long list of distinguished patrons included Mrs. John W. Garrett, wife of the former Ambassador to Italy, and George Blumenthal, president of the board of trustees of the Metropolitan Museum.

The French art critics were unanimous in their praise of Crosby's talent, characterizing it with such adjectives as "trenchant," "original," and "wholly American." In Edward Alden Jewell's foreword, which was translated into French for the Paris exhibition and which will be used for two other European exhibitions of Crosby's work in London and Rome, the art critic of the *New York Times* describes the artist as "the necromancer of speed."

"An almost miraculous cunning directs the artist's hand in its flight across the page," he says. "The motion he depicts—objectified by polo riders, race horses, divers, boxers, football players, dancers—seems so close to the real thing that the effect is altogether extraordinary. No need of Futurism's celebrated simultaneity here, for the drama of motion, as it has just been accomplished, as it flashes before our eyes now, and as it will proceed (an extension forward in time), is suggestively

embodied, the whole of it, in a figure or in a group of figures dynamically wrought by means of a few eloquent lines.

"These divers and dancers and speed-maddened horses represent more than just feats of surface virtuosity. They are often brilliant approximations of the *Ding an Sich*; ceasing, in large measure, to be strictly individual shapes, they become symbols of an Idea. We see them as, in the truer sense of the term, abstractions. However, although Crosby deserves, when in this mood, to be considered one of our most persuasive abstractionists, it is not alone with the disembodied Idea that he is concerned. He is at pains to give us, through the proxy of an arresting and evocative shorthand, a very real impression indeed of the generalized form through which motion becomes articulate. These spirited horses, these sportsmen and dancers and skaters, are convincingly modeled. They live. They are vital, animated forms, even when drawn without the slightest published intent on the artist's part to produce a full naturalistic statement. Crosby's pencil and the lithographic crayon he uses with such skill may defy all the dull rules of the academies; but they create forms that are full of meaning. He is an original artist—intelligent, perceptive and unafraid."

"Lone Cowboy," is a loosely painted study of a cowboy riding a pony across a western plain, the horse and its rider being silhouetted against a sunset sky. It is done in tones of purple, rose and green. At present Crosby is touring the Northwest with his family, gathering material for a series of pictures to be included in an exhibition at the Seligmann Galleries in New York next winter.

Museum Acquires a Sasanian Masterpiece



"Khusru, I Hunting." Silver Dish, Persian, Sixth Century.

Only forty examples of Sasanian silver work are known to have survived the period of the monarchs who ruled Persia from 226 to 637 A. D. and who restored that nation to some of its ancient power. Only one piece was in America, in the Henry Walters Collection of Baltimore, until the Metropolitan Museum of Art recently acquired a sculptured dish bearing a figure of Khusru I (531-579), renowned ruler whose victories over Justinian, the Byzantine emperor, made him especially famous. He is represented in all his regal splendor as the supreme hunter. Ibexes are his quarry and he slays them from horseback with bow and arrow. Each Sasanian ruler wore a distinctive crown, and this enabled Maurice S. Dimand, curator of Near Eastern Art at the museum, to fix the identity of the huntsman. Persian silver dishes of this period, according to him, represent the highest achievement of oriental metalwork.

The favorite subject for the decoration of Sasanian silver dishes was the royal hunt. At this period the arts and crafts under royal patronage reached great heights of perfection and Persian artists created a new style in which Oriental and East Hellenistic traditions were combined. In the museum's dish, the bearded king's garments consist of trousers edged with fringes, recalling, according to Mr. Dimand, the shaggy trousers of American cow-

boys, a girded tunic, and a fluttering mantle. He wears pearl earrings and a royal pectoral set with a large jewel in the center and band of pearls.

"The hunting scene," says Mr. Dimand, "splendidly composed within the circle of the dish, has an astonishing vitality. Especially vigorous is the representation of the galloping horse and the two ibexes in full flight. The rendering of the figures, particularly those of the animals, reveals a close observation of nature. In spite of this approach to realism, however, some of the old oriental conventions are still apparent. The head and legs of the king are shown in profile, while the upper part of his body and the horns of the ibexes are in front view. In true oriental fashion the scene is represented from several points of view at once, contrary to all rules of perspective. . . .

"In producing the decoration of our dish the Sasanian silversmith used several techniques—casting, engraving, embossing, and inlaying. The parts in high relief were made by a process which is typical of Sasanian silverwork. They are cut out separately, hammered into shape, and then soldered to the background. The right front leg of the horse, which is entirely in the round, was cast and then applied. A unique technical feature is the niello inlay . . . with the boy and the ornament of the quiver and the hoofs and hind quarters of the ibexes."

How Science Protects Art

Cellophane is used to protect a gold and satin bedspread two and a half centuries old at the Metropolitan Museum of Art, according to an article in the *Du Pont Magazine*. It also appears on the historic Charles II bedspread from Rushmore Hall, England. Curiosity tempts many visitors to touch the spread, but cellophane shields it and yet reveals it.

Recognition for Sporting Pictures

The Tate Gallery in London has just opened a room for sporting paintings, in recognition of the fact that the sporting picture as a work of art has entered a new era of appreciation. Although there are fine private collections, both in America and England, it is only now that the sporting picture has won recognition purely on artistic grounds.

Soviet Sales

How many of the masterpieces of painting from the Hermitage and other Russian museums has the Soviet government sold to foreigners? This question is raised by the Art Institute of Chicago in pointing out in its news bulletin that five such pictures are now in the Century of Progress Art Exhibition. This fact recalls the many rumors of the last few years that American collectors have acquired secretly famous works from Russia.

The pictures on view in Chicago are Rembrandt's "Joseph and Potiphar's Wife," lent by M. Knoedler & Co.; Watteau's "Le Mezzetin" and Terborch's "Music Lesson," lent by Wildenstein & Co.; Cézanne's "Portrait of Mme. Cézanne in the Conservatory" and Van Gogh's "Le Cafe de Nuit," lent by an anonymous collector. The latter two pictures are from the modern museum in Moscow.

The Art Institute recalls the original attitude of the Soviet, which "really seemed to appreciate the art which famous czars and princesses had collected." Sir Martin Conway, visiting Russia in 1924, and afterwards writing "Art Treasures in Soviet Russia," had only praise for the care and installation of these treasures. "These collections," he wrote, "have never been as well attended to, displayed and studied as they are now."

Before his book reached publication, however, there were rumors that the Soviet government, faced with shortage of funds in regard to its ambitious economic program, had started secretly to sell off the contents of the national galleries. This was vigorously denied, but slowly the realization came that the Soviet was breaking up the Hermitage, disposing of a picture here and there, selling alike to rich private collectors and museums, who seized an opportunity to acquire works which would probably never again come on the market.

The galleries buying pictures announced their purchases. The Rijksmuseum in Amsterdam did not conceal the fact that it had secured a superb pair of portraits by Antonio Moro and later at least two of the finest Rembrandts from the notable series assembled by Catherine the Great, "St. Peter Denying Christ" and "Titus as a Monk." The Melbourne gallery acquired the finest of Tiepolo's works in the Hermitage, the celebrated "Banquet of Cleopatra." Missing from the walls of the Winter Palace were such favorite masterpieces as Rembrandt's "Joseph and Potiphar's Wife," Watteau's "Le Mezzetin," Rubens' glorious canvas of "Helena Fourment," Van Dyck's "Lord Wharton," and the rarest of the Russian Botticellis, the "Adoration of the Magi." In America the Pennsylvania Museum of Art bought the Poussin, "Triumph of Galatea," painted for Cardinal Richelieu and the Metropolitan Museum in New York the famous diptych by the Van Eycks.

Texans Elect Chillman

At the annual meeting of the Texas Fine Arts Association, James Chillman, Jr., director of the Houston Museum of Fine Arts, was elected president, succeeding Dr. Harris Master-son. The following new members of the board were elected: Mary Bonner of San Antonio, Mrs. Luther Stark of Orange, Mrs. M. E. Darden of Waco, and C. T. Gray of the University of Texas, Austin.

Reports of the various committees were encouraging, that of membership showing an increase of 51. The total membership is now 550. At the invitation of Mary Marshall, the association will hold its next meeting at Denton as guests of the Texas College for Women.

Nazism and Art

German artists are to be given governmental assistance—provided they work in harmony with the German "rebirth." Dr. Paul Joseph Goebbels, Nazi Propaganda Minister, speaking before the Reich Chamber of Arts in Munich, stated that it was the desire of the National Socialists to maintain Munich as the artistic capital of the Reich and outlined certain innovations for the betterment of the artists.

Dr. Goebbels, according to a dispatch to the *New York Times*, said that his orders against the continuance of the severe and unornamented architectural style of post-war Germany had caused many sculptors and painters to obtain employment on public building enterprises. He also pointed out that the government was planning to open in all the larger cities exchanges where objects of art would be offered "at a just price, the buyer to receive the utmost accommodation with respect to payment, while the artist would get his price in full immediately upon sale."

The government, however, will exercise supervision over the artists. Along these lines Dr. Goebbels said that the government was taking care that in the so-called art industries persons "unfit" should be supplanted by "qualified creative artists and art craftsmen." He also outlined an aesthetic code with which German artists were expected to comply, the guiding principle for artists being that they should draw inspiration only from their own race and their native soil.

Referring to the "terrifying past," Dr. Goebbels declared that "especially in the graphic arts, Republican Germany went along such ghastly wrong paths that her whole artistic creation would have ended in anarchy and chaos if we had not called a halt. . . . National socialism, regarding itself as ultra-modern, expects art also to be modern, but in consonance with its own spirit and not in mockery of all known forms of aesthetic beauty."

Museum Buys a Ribera

"Holy Family with Saint Catherine" by the seventeenth century Spanish artist Jusepe Ribera, formerly owned by the Earl of Harwood, son-in-law of King George, has just been bought by the Metropolitan Museum. This large canvas, about 82 by 60 inches, is the only example by this gifted follower of the baroque style of Caravaggio owned by the museum. Ribera's general style, according to Harry B. Wehle, associate curator of paintings at the museum, is neither distinctly Spanish nor unmistakably Neopolitan, evidence of the fact that although born in Spain, the artist spent his life from his twentieth year on in Italy where he gained his fame.

Ribera, called by the Italians *Lo Spagnoletto*, remained always a Spaniard at heart—a characteristic which the Spaniards themselves no doubt recognized, for at least half the celebrated expatriate's works have found their way back to the land of his birth.

Artists Conduct Gallery

The Westport Artists' Market, located on the Boston Post Road in the old Nash homestead just outside of Westport, Conn., has opened its third season. The building, a venerable farmhouse, stands in an open field well back from the highway. Here the market is conducted on a co-operative basis with the artists themselves assuming the duties of management and doing all the labor. Hence the prices of the works, including almost every form of visual expression, are attractively low.

The market's membership is limited to thirty, among whom are: John William Fen-

Kansas City Gets Gothic Tapestry of 1510



"The Procession to Calvary." Gothic Tapestry. Brussels, Circa 1510.

A fine and important Gothic tapestry, representing "The Procession to Calvary" and dating from about 1510, has just been acquired by the William Rockhill Nelson Gallery of Art, Kansas City. Woven of colored wool and silk and enriched with silver gilt threads, the tapestry is entirely free from restoration and, with the exception of the delightful mellowness which enhances its beauty, is in the same state as when it left a Brussels loom more than four centuries ago. Formerly in the collection of the Spanish Duke of Estremera, descendant of the noble Uceda family, it was exhibited at the inaugural opening of the new wing of the Cincinnati Museum.

In the foreground Christ is wearing the Crown of Thorns and bearing His Cross, surrounded by soldiers and a devoted multitude of mourning men and women. Directly behind is Simon the Cyrenian who is assisting Him with His burden. Two soldiers appear to be harshly urging Him to greater alacrity. To His left is Veronica who holds in her hands the sacred napkin upon which has been impressed the image of Christ. This is in accordance with the second legend of Veronica, who, seeing the suffering Christ pass her house, offered her veil so that He might wipe His brow. When the veil was returned it bore His image. At the extreme left is the entrance to Jerusalem which is occupied by Roman soldiers and high priests who discuss the serious events of the moment.

ton, chairman; Howard Heath, vice-chairman; Ellen Heath, secretary; Bernice West, treasurer; Karl Anderson, Edward Boyd, Ralph Boyer, Alexander Couard, John Steuart Curry, J. Mortimer Lichtenauer, Huber Mathieu, Gregory McLaughlin, Remington Schuyler, Harry Townsend, George Wright, Sam Brown and Justin Sturm.

In the mid-distances, the procession is continued in miniature scale to Golgotha and culminates in the preparation of the Crucifixion. Beyond is a church and a group of buildings, the architecture of which is similar to those found in the Lowlands at the time of the weaving of the tapestry. In the immediate foreground, delicate sprays of mille-fleur add to the decorative treatment of the panel. The figures are arrayed in sumptuous garments, which, with the exception of the simple tunic of Christ, are in true period style. The three men on horseback at the portals of Jerusalem are superb studies in Flemish Gothic portraiture.

By stylistic comparison, it seems not unlikely that this tapestry may have emanated from the same atelier as the well known "Entombment" tapestry in the Louvre. The subject of the Passion of Christ was one of the favorite themes of Gothic designers during the fifteenth and early sixteenth centuries. The importance and magnitude of the Passion was of particular appeal, and both single pieces and sets were woven for private patrons as well as the church. Original sets are extremely rare, very few being extant today. A majority of the individual pieces surviving are for the greater part already in museums and cathedrals and hence forever the property of the public or the church. Kansas City's example originally belonged to a set of four or five representing the Life of Christ.

Women Exhibit at Trenton

An exhibition of arts and crafts by members of the New Jersey State Federation of Women's Clubs, has been opened in the New Jersey State Museum, Trenton. The exhibition, assembled by Mrs. William L. Wemple, chairman of the art department of the federation, will continue through the summer.

Vase Bears Masterpiece of Greek Painting



"Odysseus and Elpenor with Hermes in the Underworld."
Attic Red-Figured Vase Painting.

The vase reproduced herewith is a recent acquisition of the Boston Museum of Fine Arts of unusual, even startling interest both to scholar and layman since it is considered not only a choice example of Attic red-figured vase painting of the classical style, but also the earliest and most impressive representation in ancient art of a famous incident in the *Odyssey*—Odysseus and Elpenor with Hermes in the Underworld. The two-handled jar is of the shape known as *pelike* and is very large, measuring 19 inches high and having a capacity of six gallons. The three figures are drawn in large scale on the black ground.

Since the artist has followed the Homeric account with remarkable fidelity, Dr. L. D. Caskey, writing in the museum's *Bulletin*, quotes at length from the passage illustrated, as recently translated by "T. E. Shaw," more familiarly known as Lawrence of Arabia. At the moment illustrated Odysseus is speaking with Elpenor, one of his followers who during the bustle of departure for the Lower World had fallen from the roof of Circe's house and broken his neck, unknown to Odysseus. In the manner of spirits, Elpenor had been swifter than the ship of Odysseus and he was the first to greet the hero in the Underworld.

In answer to Odysseus' query, "Elpenor, how come you here into the gloomy shades?" the spirit in a thin wail answered: "Son of Laertes, ready Odysseus, the harsh verdict of some god sealed my doom, together with my own unspeakable excess in wine. I had lain down on Circe's housetop to sleep off my drunkenness, but awoke still too confused to descend from the roof by the long ladder. Instead I plunged headlong over the parapet and broke my neckbone in its socket: hence my spirit has come down here to Hades."

After promising Elpenor to perform the late rites over his body, Odysseus relates that "we two sat there, exchanging regrets, I with my sword held out stiffly across the blood-pool and the wraith of my follower beyond it telling his tale." It is this moment which is depicted on the vase.

"In Greek times," writes Dr. Caskey, "the Homeric story formed the subject of an Aeschylean tragedy, as well as of two celebrated paintings—the great fresco executed at Delphi by Polygnotus, a contemporary of Aeschylus, and a picture by Nikias, who worked in the second half of the fourth century B. C. All three are lost. But Pausanias has left a detailed, though unenlightened

Courage

Glenn Wessels, critic of the San Francisco *Argonaut*, prefaced his account of three children's art shows in that city by telling this story:

Little Mary, seven, after much begging, had received her first box of colors. She and her mother were on their way home after the shopping tour, Mary holding her prize tightly, and beaming at all the occupants of the street car.

"Now that you have your colors, what are you going to paint first?" asked the mother.

"A picture of God!" declared Mary enthusiastically.

"But my dear child!" exclaimed the mother with some embarrassment, "you mustn't be sacrilegious. 'No one knows what God looks like!'"

"Oh, but they will when I get through!" said Mary earnestly.

Mr. Wessels, who is professor of painting at the California School of Arts and Crafts, continues:

"It is this naïve courage which gives childish art expression its value and charm, and if it is entirely lost under the long discipline of later training, that training must be wrong, at least in part. This same naïve courage becomes intelligent fortitude in the fully developed artist. All the academic discipline in the world cannot take its place, and if it kills the confidence and desire to do, it is worse than no training at all.

"The recent children's art shows exhibit the raw material out of which great art and artists and art movements develop. One bad teacher in the future development of these small adventurers, one term of photograph copying or niggling neatness, will turn them into little Nell Brinkleys and second-rate illustrators. It can kill the courage and desire which flame from the canvases now exhibited. It is all too likely under present systems of training that this may happen."

125,000 See French Exhibition

The exhibition of French paintings at the California Palace of the Legion of Honor in San Francisco, during the month it lasted, June 8 to July 8, drew an attendance of 125,000. On the last day 14,500 persons visited the museum.

Prix de Rome in Landscape

The annual award of the American Academy in Rome in landscape architecture was given to Alden Hopkins of Chepachet, Rhode Island. Mr. Hopkins is 28 years of age. He will receive \$1,450 a year for two years with free residence at the Academy.

description of the Polygnotan fresco and its companion-piece, which has intrigued lovers of Greek art since the days of Diderot and Goethe. Of extant illustration of the visit of Odysseus to the Lower World hitherto known, all are of later date than these lost records, making this recently acquired vase a document of extreme importance."

Although most Attic vases are unsigned, it has been possible on stylistic grounds to identify the artists who made many of them. The painting on the Boston Museum vase "is to be attributed, as Miss Richter (Metropolitan Museum) was the first to observe, to a nameless painter active about 440 B. C. . . . Till yesterday a krater in the Czartoryski collection at Castle Goluchow in Poland has ranked as the painter's masterpiece—a distinction," concludes Dr. Caskey, "which might now be claimed for our underworld picture."

Gothic Refectory Magnet of 200,000 Visitors at Worcester Museum

Since the opening of the new building of the Worcester Art Museum, the point of principal interest that has attracted visitors to the museum—nearly 200,000 in 1933—has been the Refectory or Chapter Hall of the Abbey of Le Bas Nueil, which was rebuilt and incorporated into the new structure, according to Francis Henry Taylor, director. This beautiful architectural unit, the only "period room" that the museum has acquired, provides a sympathetic background for the decorative arts of the Romanesque and Gothic periods, one of the most complete sections in the museum's collections, as well as being in itself a perfect work of art worthy of display for its own sake.

Built between the years 1160 and 1175, this hall marks the beginning of that transition from the Romanesque to the Gothic style of architecture, which characterized the latter part of the twelfth century and which found such magnificent fulfillment in the cathedral of Chartres. The architecture is amazingly simple and pure in proportion. It is distinguished by its austerity and economy of decoration, the rigid use of simplified natural forms that alone were permitted by the teachings of Saint Bernard.

Worcester's Chapter Hall is said to be the only medieval structure in America in which the ancient stone vaults have been replaced in their original positions. With it as a background the museum has rearranged its fine Romanesque and Gothic treasures, among them the splendid "Last Judgment," reproduced herewith. Italo-Byzantine of the thirteenth century, it is a gift of Mrs. Homer Gage and has been associated by Dr. Victor Lazareff with the Baptistery mosaics of San Marco in Venice.

Mr. Taylor writes in the museum's *Bulletin*: "To the American who has never been abroad and who must know his medieval architecture through *papier mache* church vaults and a sickening surface romanticism known as 'university Gothic,' the chance visit to this original monastic room which so embodies the very spirit of the Middle Ages is something of a dramatic experience. While the fashion for period rooms in American museums is somewhat abating, the justification for mediaeval architectural displays will never be as necessary as it is in many other fields. For, as Professor Morey has so aptly pointed out 'Mediaeval art is an art of ensemble: it is not possible to extract from a fragment, as one can with Greek sculpture, the effect of the whole, any more than the ensemble of a symphony is conveyed by the playing of the theme thereof upon a violin. Mediaeval art is one of instinctive orchestration, and the Romanesque and Gothic figures in most of our museums wear often an air of mere quaintness that vanishes when something like their original setting is provided.'"

In describing the many fine examples that have been installed around the Chapter Hall, Mr. Taylor sums up the policy of his institution. "The Worcester Museum," he said, "will probably not grow far beyond its present physical limits: the collections to date are over-developed, proportionately, in some directions, sadly under-developed in others. One hour will take the student to Boston and Cambridge, two to Providence, Hartford, or New Haven. The burden of specialization, therefore, is not ours. But each object that is added in the years to come should, in addition to being an outstanding work of art for its own sake, be an object of pleasure to all our visitors, and also bear a definite relation to works of similar schools in the neighboring museums of New England."



View of Refectory or Chapter Hall. From the Romanesque Abbey of Le Bas Nueil, French 1160-1175.

"The Last Judgment," Italo-Byzantine, 13th Century.



The Critics

The art critics of America have written their reactions to the assemblage of "1,000 masterpieces" which comprises the 1934 Century of Progress Art Exhibition, aside from prints, at the Art Institute of Chicago. Some were enthusiastic—some not so much so. Kenneth Callahan, formerly of the *Seattle Town Crier*, who had the opportunity of seeing the great exhibition one week in advance of New York critics' preview, appeared to be disappointed in the much publicized paintings that have captured the limelight in American art circles during the last two or three years. He starts, as he says, "on a sour note by discussing some of the painters who by their work shown have sunk in my estimation," adding, however, "that as far as this review is concerned the criticism applies only to the work exhibited."

With this in mind, he begins with Grant Wood, whose "American Gothic" aroused such a furor two years ago. "However," adds Callahan, "he seems to have been carried away by this success, and is now simply provincial-baiting deliberately, in the earlier Mencken manner. His D. A. R. canvas arouses the ire of all good Daughters of the Revolution, apparently with conscious intent on the part of the painter. It doesn't seem a very high aim for a good painter, capable of the former canvases, to set for himself."

"Franklin Watkins, who rose to fame on the crest of a theatrical salon painting, 'Suicide in Costume,' a first prize winner at a recent Carnegie International, has carried on in several new canvases his bombastic, side-show style of painting."

"Thomas Benton is represented by a mural panel, the first original by this painter I have seen. In black and white reproduction Benton's work seems of much finer quality than when seen in the original. At least in this panel the color is garish and the cartoon character which seems an advantage when seen in reproduction becomes here over-accentuated."

"John Steuart Curry, an excellent lithographer, does not rise to as great heights as a painter. His best work of several shown here is 'The Tornado' . . . a similar subject as the better known lithograph of the same name. The painting is over-dramatic, inclined to be muddy in color."

The American paintings that impressed Callahan were: "Glenn Coleman's and Ernest Fiene's street scenes . . . both honest, strong paintings; Edward Hopper's several canvases with their clarity and solidity; Charles Burchfield's water colors of houses and streets, he undoubtedly being one of America's foremost watercolorists, every stroke in his painting sincere; Max Weber's good straight painting in his still life; Yasuo Kuniyoshi's original color sense and humor; Pepino Mangravite's unusual color and vision; Douglass Parshall's wrestlers, original in concept and strong in modeling; Eugene Speicher's vital painting in his portraits; Nicholas Cikovsky's brilliant, vibrant color; Doris Rosenthal's interior of a Mexican school; Henry V. Poor's portrait; Leon Kroll's nude; Maurice Sterne's several excellent paintings; John Sloan's careful genre of the American scene, and William McFee's interior."

The voices of the other American critics joined in lauding the praises of the 1934 exhibit. "Nowhere in the world," said Malcolm Vaughan of the *New York American*, "is such a thing being done—two magnificent exhibitions of the world's greatest art being shown in the successive years of 1933 and 1934. It is a splendid tribute to the energy, acumen and

Gives a Lachaise



"Torso of a Woman," by Gaston Lachaise.

Gaston Lachaise's colossal torso of a woman in tinted plaster has just been presented to the Museum of Modern Art by Edward M. M. Warburg. A huge piece on which the artist worked for six years, the torso is the first major work by an American sculptor to be given to the Museum's permanent collection, which already contains large figures by the Frenchman, Maillol, and the German, Lehmbruck.

Lachaise is generally considered one of the leading American sculptors of the more advanced group. He is well known for his architectural sculpture, for decorative animal sculpture, ideal heads and portraits. At two or three periods in his career he has concentrated on large figures such as the Modern Museum's torso. A retrospective exhibition of Lachaise's work will be held at the museum in February, 1935.

breadth of mind of the officials of the Art Institute."

Royal Cortissoz of the *New York Herald Tribune* was equally enthusiastic, calling attention to the fact that the 1934 exhibition offered unsurpassed opportunities to study the art of the ages, from the early Tuscany Madonnas, down to the present day. "I think," wrote Cortissoz, "that such minor gaps as were apparent in last year's show, have been filled this year; therefore the present exhibition is superior in that it is more complete, chronologically."

Edwin Alden Jewell of the *New York Times* remarked: "The exhibition contains a wealth of arresting material, quite sufficient to hold the attention and to reward the study of visitors throughout the summer months." Florence Davies of the *Detroit News*: "On every hand, people say 'Is the art show at the Century of Progress as good this year as it was last?' If it must be a yes or no answer, the answer is undoubtedly 'yes.' If anything the 1934 has a little the advantage in terms of popular enjoyment."

Albert Franz Cochrane of the *Boston Evening Transcript* said: "The Art Institute has again tried to equal its achievement of last year. Judging from the splendid grouping of pictures which I have been examining these past few days in the museum's 43 galleries, there is every possibility, if not certainty, that new success will crown that already attained."

Dorothy Gaffly wrote in the *Philadelphia Public Ledger*: "American art comes into its own in the Century of Progress Exhibition of paintings and sculpture in the galleries of the Chicago Art Institute."

Penelope Redd of the *Pittsburgh Sun-Telegraph* noted that "America visiting the Art Institute this summer will be shown as never before in the history of our country, what our native painters past and present have done and are doing. In the exhibition of 1,000 paintings and sculptures, the improbable has been achieved. . . . The enthusiasm of Chicago for art projects on a national scale has certainly never been rivaled elsewhere. The officials of the Art Institute in assuming the obligations of organizing another art exhibition for the pleasure and education of the spectators who attend the Century of Progress have broken their own record of last year in assembling another collection which we believe will attract more visitors than last season's 1,600,000."

Margaret Breuning of the *New York Evening Post*: "Last year's exhibition was the greatest single event in the history of American art. . . . The exhibit this year is not a repetition of last year's display but of equal importance in the quality of work shown and the opportunity to trace great periods of painting in chronological sequence."

In summing up the critics' viewpoints, Grace V. Kelly of the *Cleveland Plain Dealer* wrote: "There is something for every person among the millions who expect to visit the galleries of the Institute this summer, just as there was for the millions who visited them last summer and went home to their various states to report that a round of the galleries of Europe could hardly have done more towards the improving of their knowledge of art."

The Graphic Devil

That Black-and-White is the implement of warfare and propaganda in art, much to the exclusion of Color in this function, is a point brought out by the London critic, Frank Rutter, in his review in the *Sunday Times* of an exhibition at Agnew's of work by the artists of *Punch*.

"Among many curious and inexplicable happenings in the world of art," he says, "is the almost invariable impotence of Color to ally itself satisfactorily with moral purpose, where Black-and-White *Punch* repeatedly succeeds in combining definite propaganda with distinction in design. So far as moral instruction is concerned, Hogarth's engravings are quite as effective as his paintings, if not more so; and the embellishment of color could add nothing to the satirical power of Daumier's castigation of the Law Courts."

"Similarly, in the exhibition of drawings by living *Punch* artists we find that the addition of color rarely increases the effectiveness of an illustration or even sharpens the point of a joke. Why this should be so it is difficult to say; but the fact remains that the more serious the intention of the drawing, the more we are inclined to resent the presence of color."

Recognition

The Louisville & Nashville once had locomotive repair shops at a little town in Alabama, which, because of the constant blowing of sirens in order to test them, became known as Whistler. The place is now a small cotton village, but it has a post office, and stamp collectors from all over the country have been sending letters there with the famous "Mother" stamp on them, to be post-marked and mailed. Many thought it was Whistler's birth place.

A Mexican Task

After 30 years of construction carried on in and out of various revolutions, the National Palace of Fine Arts has been completed in Mexico City. Formerly the National Theatre, this massive structure occupies two square blocks overlooking the city's park, the Alameda. It was begun in 1904 during the regime of Porfirio Diaz, and stood like a challenge to succeeding administrations to complete it. Symbolic of the curtailed Diaz social system, the theatre at the time of his overthrow in 1910 was but a shell. The outer structure was practically completed, but the interior barely started.

Soon after the construction was started, the subsoil structure of Mexico City, built on old lake and canal beds, proved unable to bear the building's tremendous weight and started to sink. In 1907 and 1908 this sinking was halted by injection of lime, but measurements in 1913 revealed that the edifice had settled more than six feet. President Venustiano Carranza in 1917 decided to spend enough on the building so it could be used as office space, but although various engineers and architects worked on it for two years, little progress was made. A few touches, however, were added to the building in 1922 when President Plutarco Elias Calles decided to do some minor remodeling.

Until 1931 the building remained untouched, an unsightly spot in Mexico City's downtown district. Then President Pascual Ortiz Rubio decided that it should be finished, and called in Frederico E. Mariscal to complete the plans. The huge building has seven floors on the north side and four on the south. Offices, shops, museum and exposition rooms, restaurants and a large hall are on the second floor, while the third floor is the theatre proper. On the fourth floor are lecture rooms, banquet halls and reception rooms.

Southern Vermont Artists

The annual exhibition of Southern Vermont Artists will be held in the gymnasium of the Burr and Burton Seminary, Manchester, Vermont, from August 25 to Sept. 5. The officers are: R. G. McIntyre, president; Henry E. Schnakenberg, vice-president; L. H. Shearman, treasurer; and Harriette G. Miller, secretary.

Exhibitors to be eligible must be residents of a district within a radius of 50 miles from Manchester for at least one month of the years 1933 or 1934. All work submitted to the jury must be at the Bulkeley Studio, Manchester Center, by August 17. Sculpture, wood carvings, oils, water colors, drawings, etchings and lithographs will be accepted.

O'Toole Wins Pulitzer Scholarship

Cathal O'Toole, native of Ireland, who received the second Julius Hallgarten prize of \$300 in the 109th annual exhibition of the National Academy of Design, and was awarded the Eliot silver medal for merit in figure painting at the recent commencement exercises of the Free Art Schools of the National Academy of Design, has been granted the \$1,500 annual Pulitzer scholarship in art, for study in Europe.

The Woodstock Annual

The second annual exhibition of the Woodstock Artists Association is being held at the society's art gallery until August 9. Aside from the directors of the association, 21 artists affiliated with the Woodstock colony are participating. The exhibits include paintings, sculpture and graphic art.

Philadelphia Sees Historic Miniatures



"Nicholas Biddle," by Benjamin Trott (born 1726).



"Mrs. Trapier," by Edward G. Malbone (1777-1807)

A special exhibition of historical miniatures, which range from the XVII to the XIX century, is being held during the summer at the Pennsylvania Museum of Art, in collaboration with the Pennsylvania Society of Miniature Painters. A gallery adjoining the American period rooms has been equipped especially for the showing, until the Museum can install the permanent miniature room on the first floor, dedicated to the memory of the late Louis Rodman Page.

Except for a few examples, the miniatures are of the English and American schools, drawn from the collections of the Museum, the Pennsylvania Academy of Fine Arts, and several Philadelphia collections, notably those of Mrs. Daniel J. McCarthy and Mrs. J. Madison Taylor. Nearly every American miniaturist of note is represented.

By the American master, Edward G. Malbone, who died at 30, are portraits of the Morris family, an interesting likeness of Mrs. Trapier of Charleston and two striking portraits of Joseph and Asher Marx. Among the works of the Peales, Philadelphia's leading artistic family in the late XVIII and early XIX centuries, is a miniature of Mrs. Thomas Lea, (born Sarah Shippen, the sister of Peggy Shippen who married Benedict Arnold), and the painting of Mrs. Elizabeth Digby Peale Polk by Charles Willson Peale.

Charles Fraser is represented by a striking portrait of Judge Daniel O'Hara, considered one of the strongest miniatures in any American collection. Benjamin Trott is represented by four works. His portrait of Nicholas Biddle, financier who became president of the United States Bank from 1823-1836, which is lent by

Mrs. Edward Biddle, shows a charming and romantic young man. One curious bit of Americana is the mortuary miniature of Henry Peronneau of Charleston. This gentleman died in 1786 at the age of 55, and shortly afterwards his descendants commissioned a miniature showing him being carried to heaven in the arms of a very robust and capable angel.

The English miniaturists occupy an important position. Isaac Oliver, who worked in the opening years of the XVII century, heads the list with a portrait of Robert Devereux, Earl of Essex. He is followed by Samuel Cooper, among whose paintings is one of Mary, daughter of Oliver Cromwell. John Smart, one of the best of the XVIII century artists, is represented by seven portraits.

Among the greatest rarities is the painting of an unknown man by Goya, said to be the only miniature by Goya in this country. There is also Gainsborough's portrait of Miss Bedingfield, two Russian miniatures, and the museum's famous Benjamin Franklin by the Frenchman Duplessis. A number of modern miniatures by members of the Pennsylvania Society of Miniature Painters are also included.

Newport Prize Winners

At the annual exhibition of the Newport Art Association, said to be one of the finest in recent years, the Richard S. Greenough prize for the best painting was awarded to John Robinson Frazier for his portrait of Albert Harkness, the architect. Boutet de Monvel of France, with his "Portrait of a Girl," won the John Elliot memorial prize for the work "showing the greatest poetic imagination."

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Flight from Paris

Further evidence of the drift from the more radical tenets of modernism is contained in the observations of Homer Saint-Gaudens, who has just returned from a four months' trip to Europe where he selected 250 paintings for the 1934 Carnegie International next fall. Paris is no longer the artistic center of Western civilization; European art is rapidly being decentralized; art is coming up for air and a little horse sense; manner is no longer being stressed at the sacrifice of material; the soil is prepared from which the new group of exceptional painters is to spring. These are among Mr. Saint-Gaudens' findings.

"I rejoice at the decentralization of art which I found in Europe," he says. "Europe is returning to a regime of a more fortunate era in which Mozart could uphold the genius of one town and Goethe of another. Just such artistic self-consciousness as this promotes the competition which we prize in all other fields of human endeavor. As long as only one artistic school exists to the exclusion of all others, as for instance the School of Paris, art is bound to slip into a rut, perhaps a good rut, but always a rut. As long, however, as there are various races and communities that have various ideas about art, those ideas will rub up against one another for the benefit of all.

"So by all means I rejoice at the revival of many art centers, of the day when the Munich School will vie with the Parisian School, and the Rome School with the School of Moscow, and the School of Chicago with the School of Mexico.

"As a result of my visit this year, I arrived at the conclusion that there is nothing very outstanding in art these days, that is, there are very few idols as Whistler or Sargent or Mancini were in the 90's. Nevertheless, there are a number of really strong men scattered all over Europe, and what is better than that, I think the whole art situation is coming up for air and a little horse sense."

Coinciding with Thomas Craven's main conclusion in his revolutionary book, "Modern Art," is this observation: "There is more insistence on the need of an idea on which to hang your picture and less on the notion that the manner of expressing any subject is all that counts. Also the point of approach to these ideas is fresh and not as extravagant as of old, and added to all that is a revival of interest in and respect for technique—not technique for its own sake, but as it takes its place in the whole scheme of painting." These are perhaps the most important trends which Mr. Saint-Gaudens noted.

In each of the ten countries which Mr. Saint-Gaudens visited he searched for the cardinal changes now taking place. "In Spain," he writes, "I found art reflecting a cheerful young middle class. Spain, for all the talk about strikes and revolutions, which after all are the signs of growing pains, is active, alert and prosperous. Artists are selling their pictures, which made it difficult for me to get good examples of some of the men. I do not think there is anything exceptional in Spanish art these days. It is between two regimes and shows it.

"In Italy, the level of human comfort as a whole has been raised. Art is official and unified. I have never seen a land where the Government lends such a hand as it does in Italy. The art I met in Italy was not a wildly advanced one and not an academic one. It was rather serious, rather seeking a firm foundation in what the Frenchman, Ingres, calls the truth

In Forged Iron



"The Cock," by Pablo Gargallo.

The possibilities of forged iron as a valid medium for artists is illustrated by "The Cock," a sculpture in iron by the Spanish contemporary, Pablo Gargallo, just acquired by the Metropolitan Museum. Its fluent and graceful forms were hammered out of the resistant metal, yet the sculptor has attained a realism that is surprising. Gargallo feels that the quality of the thick metal sheets with which he works his wonders gives an added power to his compositions.

John G. Phillips, Jr., associate curator of renaissance and modern art at the Metropolitan Museum, records in the *Bulletin* that Gargallo, as a young man in Paris before the World War, was strongly influenced by Cubism, "which became the basis for his highly individualized style. He establishes in metal essential lines and surfaces and freely makes use of voids for contrast. Light and shadow play an important role in his surprisingly naturalistic art. Since he possesses an unusual feeling for design and surface texture and extraordinary ability as a metalworker, his work has distinction and a quick appeal."

of art, drawing. Art in Italy is in a very healthy state."

In Germany Mr. Saint-Gaudens risked the displeasure of the Nazis by selecting paintings by two German-Jewish artists—Max Lieberman and Gerd Wollheim—stating that the Carnegie Institute would not be "hog-tied in selecting only the works of Nazi artists." The art as a whole he found "as introspective as it has been for some time, but it has grown a bit more gracious, a bit less neurasthenic, a bit more brilliant, although I can hardly say cheerful. Paintings are not selling in Germany; the sledding is difficult these days for artists who live in Berlin, Munich or Essen."

In Sweden Mr. Saint-Gaudens found "a real vitality. The Swede has both order and imagination, a desire for comfort and a desire for decoration and the ability to produce a painting that will satisfy that desire. Norway has one outstanding artist, Munch, idolized by his people."

In Holland, he found that art "has followed in the footsteps of Pieter Breughel," Dutch painting "being rather tight, very serious, very good, and very uninspired." In Belgium, he found "an old art, steady, tranquil and personal."

"Artistically and otherwise," he writes "the

English are certainly sitting pretty. The old guard has neither died nor surrendered. The painters of England have always displayed adequate craftsmanship applied to ideas and stories in the way their public wants. The Englishman is about through with the mental strain of trying to conform to a standard which is not his. He is beginning to understand that no amount of snippy conversation can do anything about the fact that a thing which is lovely to one may be ugly to another.

"Paris is pathetic, especially in the spots where one usually found American tourists. French art is neither so much to the right nor to the left, but more in the center of the track. As I see it, the French artists have come to realize the soundness of a greater insistence on matter and of less exploitation of manner as a thing apart. It is a healthy sign in the midst of this era which is certainly not important but informative."

In addition to the 250 European paintings which Mr. Saint-Gaudens selected, there will be 100 paintings by Americans in the Carnegie International when it opens in Pittsburgh on Oct. 18. The American exhibits will be picked by a jury composed of an artist, an art critic and a museum director—Gifford Beal, American artist; Elisabeth Luther Cary, art editor of the *New York Times*; and Alfred H. Barr, Jr., director of the Museum of Modern Art. Mr. Saint-Gaudens will act as chairman.

Frick Art Library

The new Henry Clay Frick Art Library will probably be opened next October, reports the *New York Times*. The building will house one of the world's most important collections of art photographs, comprising between 250,000 and 300,000 prints of American and European paintings since the Middle Ages and of sculpture since the Renaissance. Each photograph is accompanied by extensive information.

Two former residences at 10 and 12 East 71st Street were razed to make room for the new library building, which harmonizes in architecture with the structure in which the great art collection is housed. Although the alterations necessary to convert the Frick residence into an art gallery are well advanced, the date when the collection will be opened to the public is still indefinite, according to Dr. Frederick Mortimer Clapp, organizing director.

The old library may still be used by students, since the old building has not been torn down during the construction of the new one.

Special Classes at the Phoenix

Lauros M. Phoenix, director of the Phoenix Art Institute in New York, announces a group of special classes to be conducted during the summer. A practical class in interior decoration under Ralph Robertson, a six weeks course in creative design under Henriette Reiss, classes in clay modeling under Margaret Craven Wilber, and illustration classes with Monte Crews and Thomas Fogarty, will be offered. Study in commercial art, composition, figure painting, antique and still life will also be available, along with a special course in humorous drawing and outdoor sketching on Saturdays.

"Father Duffy" by O'Connor

Andrew O'Connor, American sculptor now residing in Paris, has been commissioned to execute a memorial to the late Rev. Francis P. Duffy, chaplain of the famous 69th Regiment during the World War. It is proposed that the Father Duffy Memorial be erected on a triangular plot in New York City bounded by 47th Street, Broadway and Seventh Ave.

A Mexican Example

[Concluded from page 3]

very pleasant and exhilarating and with no bitter aftertaste. They are modernist and young in spirit, clearly the work of a youthful artist who loves his country."

An embassy is legally a part of the country it represents. "The United States, says the *Sun*, "has not yet got around to Mexico's progressive experiment in making its embassies an integral and living part of the homeland, not only in legal fact, but in appearance and spirit."

The United States might very well follow Mexico's example. There are plenty of young and able artists ready to go abroad to paint murals in the embassies.

The Millennium?

The American Institute of Architects in an announcement concerning its co-operation to make "Washington the world's finest capital," recently said:

"The Institute has consistently advocated and fostered the principle that architecture in its complete and perfect form involves the co-operation of the allied arts of sculpture, mural painting and landscape architecture, and the minor or decorative arts and crafts, under the control and direction of the architect. It is only through such co-operation and through the utilization of the full artistic resources of the nation that its culture and civilization can be completely expressed."

This sounds almost like a forecast of the millennium in so far as American arts and crafts are concerned.

The above declaration was made in announcing the appointment of Francis P. Sullivan as chairman of the "Committee on the National Capital" of the Institute, composed of seventy-five leading architects from all parts of the country.

How far a cry it seems from that period in American development when those in control of the decoration of national buildings and state capitols imported fourth and fifth rate European artists to "embellish" the walls!

Now if the American Institute of Decorators would proclaim that its policy has changed, so as to leave some chance for the creator of easel pictures, the artist's cup of expectation would begin to overflow.

Death of Peter Marcus

Peter Marcus, aged 44, painter and etcher, died of a heart attack at his home in Stonington, Conn., on June 7. Greatly encouraged by his father, the late George Elder Marcus, also an able etcher and draftsman, the younger Marcus studied at the Art Students League in New York until he was 19 years old. Then he went to Paris to study at l'Ecole des Beaux Arts and les Ecoles des Beaux Arts decoratifs.

Returning to New York he produced jewelry designs of Scandinavian and Aztec motifs, but soon moved to Connecticut where he received criticism for his landscape paintings from Henry Ward Ranger, who died in 1916, and the late Charles H. Davis. Marcus was a member of the Connecticut Academy of Fine Arts, Lotos Club and Salmagundi Club.

Harvey Dunn Heads Guild

At the annual election of the Artists Guild, Inc., Harvey Dunn was elected president to

The San Diego Annual Feels PWAP Stimulus



"Annunciation," by George Stanley. Mr. and Mrs. P. F. O'Rourke Sculpture Prize.

The recent PWAP activities are held partially responsible for the greater interest being shown this year in the Southern California Annual, being held at the San Diego Fine Arts Gallery until September 16. A number of artists in the catalogue have newly emerged because of the opportunities they received from the project. Several of the exhibits themselves were executed as part of the government work, among them Donal Hord's terra cotta, "Man with Sheaf of Wheat;" Dorr Bothwell's tempera painting of a Samoan girl; "Unity," a symbolic sculptural group by Ada May Sharpless; and the portrait of E. L. Hardy, president of the State College at San Diego, by Frances Geddes. "Certainly," writes Reginald Poland, director of the gallery, "the P. W. A. project has been a constructive one."

An out-of-town jury—DeWitt Parshall, Mabel Alvarez, Dr. George J. Cox, Lorser Feitelson, Isabelle Schultz and Clarence K. Hinkle—selected 234 oils, water colors and sculptures from the 750 entries. All artists resident in Southern California, from San Diego to Santa Barbara, were eligible and this year a larger number of localities than ever before sent art. Such places as Riverside, Santa Ana, Pomona, El Centro, Claremont and Fullerton are represented, along with the better known art centers and their environs.

The Mrs. W. H. Fisher oil painting prize was won by Nathalie Newking for the can-

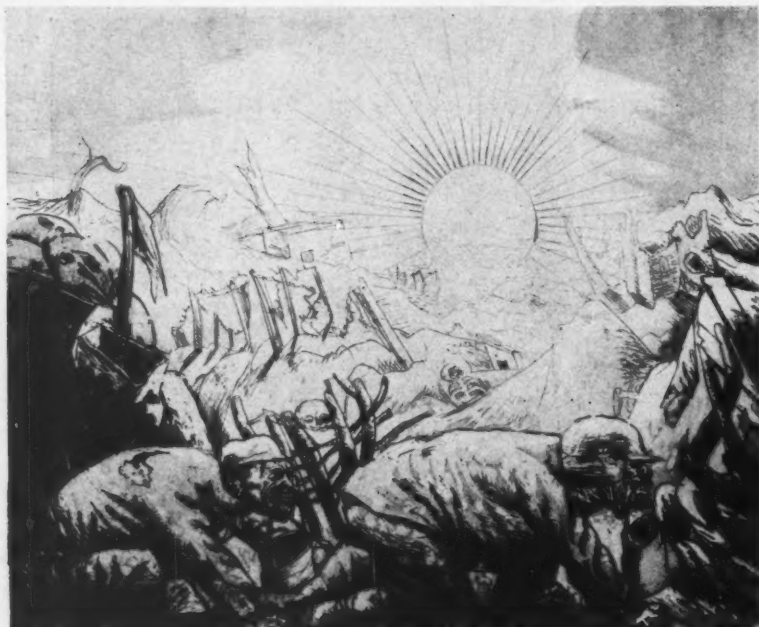
succeed Cyrus Le Roy Baldrige. Other officers elected were Howard Willard, vice-president; Thomas Benrimo, secretary; Howard Stoner, treasurer.

vas, "Charlotte," and honorable mentions in oil went to "Girl on Trapeze" by Arthur Durston, "Evening Angel" by Jean Goodwin, "Persephone" by Helen Lundeborg, and "Palomino Horses" by Douglass Parshall. The Mr. and Mrs. P. F. O'Rourke water color purchase prize went to "Baroque Figure" by James C. Wright, and honorable mentions to "Four Leaves" by Knud Merrild, "After Rain" by Myrton Purkiss, "Copper Sunflowers" by Irene B. Robinson and "Han Hsiang Tze" by Tyrus Y. Wong. A special honorable mention for a group of paintings in egg-tempera was given to Kenneth T. Jameson. The Mr. and Mrs. P. F. O'Rourke sculpture prize was awarded to "Annunciation" by George Stanley and honorable mentions in sculpture to "Man With Sheaf of Wheat" by Donal Hord, "Head of Girl" by Gilbert Leung, and "Temptation" and "Torso of a Dancer" by Ada May Sharpless. The Wheeler J. Bailey novice prize went to "Another Morning" by Dr. R. H. Kennicott.

The public is voting on a \$100 poular prize. The San Diego Fine Arts Society is now considering the purchase of an example from the exhibition, \$300 having been given for that purpose by anonymous donors.

In Mr. Poland's opinion "the exhibition is well balanced in its oil painting section. Probably the large number of submitted works in this medium permitted the jury to select only the better and more progressive paintings. The water colors comprise the least interesting section. The submitted sculptures were more numerous than ever, and the chosen 37 comprise a truer representation than ever before at the gallery."

Modern Museum Shows Dix's War Horrors



"Mess Time, Pülkem." Etching by Otto Dix.

During the World War, Otto Dix spent four years of "quiet" on the Western Front. The memories and sketches which he preserved from these years of horror he eventually made into a folio of etchings and a single large painting—grim documents which deserve to rank with Remarque's great novel as an indictment of the folly that is war. These etchings, a folio of fifty entitled "Der Krieg," have just come into the possession of the Museum of Modern Art and have been placed on exhibition in a special room. Opening on August 1, anniversary of a war now twenty years old, the exhibition will continue throughout the month.

Otto Dix was born in 1891 at Unterhaus, Germany. At the age of 14 he began his painting career as a "dekormations-maler," one step below a house painter. Five years later, in 1910, he was able to enter the Arts and Crafts School in Dresden, where he mastered academic draughtsmanship. Then the war interrupted his studies. In an article on Dix published three years ago in *The Arts*, Alfred H. Barr, director of the Museum of Modern Art, commented on the war etchings and the single painting that resulted from the artist's four years of fighting. Mr. Barr:

"The painting, perhaps the most famous picture painted in post-war Europe, is called, simply, 'War.' It is a masterpiece of unspeakable horror. Vines of barbed wire, the

serried teeth of cartridge belts crawl over the sick earth. Half-fleshed skulls are mocked by ogling gas-masks. Painted with the uncanny verisimilitude of wax works, this staggering vision of decay in death lives through the terrific loathing which Dix has concentrated in it.

"In 1924, Dix purged himself finally of war poison in a folio of fifty etchings bearing the title 'Der Krieg.' These are documents in the spirit of the great painting, cumulatively as powerful and affording, naturally, a far greater variety. The etchings bear prosaic names; they present facts, but seem an anthology of nightmares. 'Star-shells Lighting the Farm at Monacu' shows us shattered walls, an overturned caisson and writhing tree stumps drawn with that sensitive calligraphic delicacy which we find in the whitteline drawings of Altdorfer and Baldung Grien. A 'Dead Horse' gestures with stiffened, protesting legs. 'Shell-holes at Dornien Lit by Rockets' and 'Near Langemarck, February, 1918,' are landscapes as sterile and deathly as lava fields on the moon, or the etchings of Hercules Segers. 'Shock Troops Advancing Under Gas' seems more inhuman than the two cadavers in another print who engage in grotesque conversation while grass sprouts from their skulls.

"Goya's 'Desastros de la Guerra' of course comes to mind, but Goya is at once more dramatic and more journalistic. He is outside, looking on, an observer and a commentator. But Dix is a survivor who has participated. Goya thinks in terms of contrived action, of violent forces; Dix depends on eloquent, spectral silence, on documentary precision. Goya, the classicist, the Latin, emphasizes the human *dramatis personae*, but for Dix war is a process of organic disintegration, a slow fantastic metamorphosis of life into death, in which the human being emerges, as it were accidentally.

"Huysman, Poe, or Baudelaire might, perhaps, have done justice in words to Dix's war painting and etchings though there is little about his work which suggests the love of the horrible or the decomposed for its own sake. Dix is no decadent taster of gamey delights nor a mere amateur of the macabre."

Photography Museum

Chicago is to have one of the world's greatest museums of photography. Following a conference with O. T. Kreusser, director of the Museum of Science and Industry, and George Henry High, Century of Progress trustee who secured the International Salon of Photography for the fair this year, C. D. Kaufmann, director of the Hall of Photography, announced that the present Salon exhibition will form the nucleus of a vast museum of photographic art. Three hundred prints from the Hall of Photography have been selected and will be turned over to the Museum of Science and Industry after the close of the fair.

According to Mr. Kreusser, 15,000 square feet of floor space are being prepared for the Museum of Photography, which will become an integral part of the great science museum now nearing completion in Jackson Park. The collections will emphasize the importance of photography as a tool in industrial progress. Historic cameras, early motion picture films and other material will be included together with animated exhibits explaining the manufacture of film and cameras. Material for the museum has been in process of assembly for some time, and it is expected that the institution will be ready for opening next year.

Mr. High, who worked so industriously to insure the co-operation of the Century of Progress Exposition in the venture, is an internationally known amateur photographer. He received a signal honor on his 70th birthday a few days ago when he was voted a fellowship in the Royal Photographic Society of Great Britain, one of most distinguished honors that can be paid a photographer. He is a former president and one of the early leaders in the Chicago Camera Club, a pioneer organization of its kind.

A New Magazine

Four Arts, a monthly magazine devoted to drama, art, music and literature, has been started at Cleveland with Arthur L. Purcell as editor and Wesley Carpenter as associate editor. Conspicuous articles are "In Defense of the Youthful Artist" by Frank N. Wilcox and "Rural Art" by Frank R. Zartman. The latter predicts that it will not be long before country boys and girls will be "stretching canvas and squeezing tubes of paint," and adds: "Rural schools, granges, churches, all have notoriously barren interiors."

Mr. Wilcox springs this stimulating analogy: "In the forest you may plant some exotic tree that you deem more beautiful than the prosaic trees you know. It will take root, perhaps; you will find it responds at first and is much admired, but it requires the importation of special soil and you must cut down its neighbors to give it light. Eventually it dies an early death, for it never belongs there; but in a thousand years, perhaps—long after you are gone—the old soil becomes exhausted and a new kind of tree begins to grow, that you never thought of, much more suitable to these changing woods and able to survive unassisted."

A Long Island Exhibition

The Morton Galleries have opened an exhibition room for the Summer at Amagansett, L. I. Once or twice a week, Mrs. Morton conducts a sale on the lawn, showing prints, water colors and oils by her group of artists. The galleries will reopen in New York on Oct. 1 with the annual water color exhibition.

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Auction Resume

If straws show which way the wind is blowing, the resumé of the 1933-34 season at the American Art Association-Anderson Galleries, just made public, together with the high prices paid for pictures at the Leopold Hirsch sale at Christie's recently, would indicate that people are once more in the market for fine art.

The \$3,442,434 total which the American Art Association-Anderson Galleries realized from its auction sales during the past year endorses strongly a statement made in early April by Hiram H. Parke, president of the organization. At that time Mr. Parke said that the prices obtained in sales "are better this season than last." Sixty-nine sales of 135 sessions were held, the first on Sept. 23 and the last on May 25. Furniture, tapestries, rugs, silver, sculpture, porcelains, pottery, enamels, textiles, laces and other objects of art realized \$2,021,567; paintings brought \$686,475; books and autograph material, \$644,689; prints and etchings, \$80,756; and one sale of medals, the collection of the late Charles P. Senter, realized \$8,946. The rising totals and the sustained high price level for fine examples are attested by the figures, and it will be noted that the total for literary property, \$644,689, represents an amount almost double that of last season, which was \$351,590.

High peaks of interest were the distinguished collections formed by Thomas Fortune Ryan, Mrs. Rockefeller McCormick, Mrs. Benjamin Stern and Mrs. Whitelaw Reid. Because of these sales the galleries were the scene of almost feverish activity during the closing days of December and the early days of January, somewhat reminiscent of '29. The highest figure for any single sale was realized by the Gothic and Renaissance art collection formed by Mr. Ryan, sold in November for \$394,937. The \$413,588 total recorded for the Mrs. Rockefeller McCormick dispersal includes the contents of the Chicago and Lake Forest homes. The Stern grand total was \$243,142 and the Reid \$166,015.

The highest price obtained for any single item was \$102,500 paid by Duveen Brothers for the sculptured marble bust of a Princess of Aragon, by the fifteenth century Florentine, Francesco Laurana—a Ryan feature. Among the many other Ryan items which reached high figures were an Ispanian palace carpet which brought \$13,000, a Brussels Gothic tapestry at \$11,000, and 12 Nardon Penicaud plaques in Limoges painted enamel at \$12,000. The Ryan pieces justly merited the title "museum examples." From it the Metropolitan Museum acquired two life-size bronzes of the Saints Teresa d'Avila and Pedro d'Alcantara, then believed to be by Alonzo Cano but since reassigned by the museum.

A Borghese gilded silver service, one of the most sensational features of the McCormick sale, brought \$57,565. A small Gainsborough portrait of "Frederick Howard," also in this collection, sold for \$5,100. Paintings in the Stern sale included a self portrait by Greuze which brought \$14,000, and a small but fine Watteau which sold for \$9,400. Two paintings from the historic Gary collection, dispersed by the American Art Association in 1928, returned to the auction room—Raeburn's powerful portrait of "John Lamont of Lamont," which sold for \$29,000 and Daubigny's "Les Bords de l'Oise a Conflans" at \$8,000.

Another fine Raeburn portrait, "James Christie," brought \$20,000; Romney's "Mrs. Mary Keene," a Bennett picture, fetched \$16,000; Sargent's rare child portrait, "The Hon. Laura Lister," was knocked down at \$15,600; Lawrence's portrait of "Frederick H. Hemming"

went for \$19,000. The highest prices in the Ehrich sale were realized for eighteenth century British portraits, \$12,500 being paid for Hoppner's "Young Gleaner" and \$10,000 for Gainsborough's "Isabella, Lady Molyneux." A group of twelve paintings sold by Monet to the collector, the late Mrs. James F. Sutton, brought such prices as \$7,100; \$6,500; and \$5,500.

While the library of the late Dr. Roderick Terry brought the highest total, \$167,867, and was the most important sale in the book department, the original complete autograph manuscript of "The Star-Spangled Banner, in another sale, caused the greatest furor of any single item. After being viewed by thousands, it brought \$24,000 and eventually went back to Baltimore—to the Walters Art Gallery.

Zorn's "The Toast" proved the highest item in point of price in two different etching sales, one the catalogue which included the Ryan collection, the other the collection of the late Dr. Thomas L. Bennett. In the former it brought \$1,650.

O Tempora! O Mores!

In making another reference to Thomas Craven, who he implies is "one of those writers who love to visit Paris and be shocked and report their experience in full to their readers so that they may avoid the pitfalls of sin," C. J. Bulliet, critic of the Chicago *Daily News*, quotes from a book published in 1815 entitled "A Trip to Paris in August and September."

This book describes "the phenomenon of a female French artist being seen (as she was by me on more than one day) sitting before and making a drawing from a totally naked large male statue." She was observed not only by the writer, but by "hundreds of others who visited the Louvre, none of whom appeared shocked or ashamed."

Bulliet also observes that about this time Greek figures of the male were beginning to appear in the homes of the wealthy and that a writer in *The Gentleman's Magazine* in 1820 reported that it was not unusual to see "young females of the family, even while gentlemen are present, admiring a newly purchased Adonis or Hercules."

Exhibit by Deaf Artists

Deaf artists and craftsmen of twelve countries are being given an exhibition at the Roerich Museum, New York, until August 11. By deaf artists is meant men and women who became deaf before they studied art. The collection was assembled in cooperation with the National Association of the Deaf.

Despite their handicap a number of the artists included have won national and even international fame. Prominent among the latter are Ramon and Valentin de Zubiaurre and August Audenaert. Will J. Quinlan is a charter member of the Society of American Etchers. Fernand Hammer is the sculptor of the Rochambeau statue in Washington. Francois Crolard is an eminent Spanish sculptor. Kelly H. Stevens, John Louis Clarke and Jean Paters have exhibited widely in the United States.

Child-Walker Competition

Adelaide Koch, aged 19, is the winner of a year's scholarship at the Child-Walker School of Art, Boston, for her set of six drawings illustrating Charles Finger's folk story, "The Tale of Lazy People." Drawings were submitted to the competition by twenty-one young students from ten states. Honorable mentions were awarded to Alice Vairin Westfeldt, La.; Matilda Bersie, Minn., and Katherine Ray Bernard, Mass.

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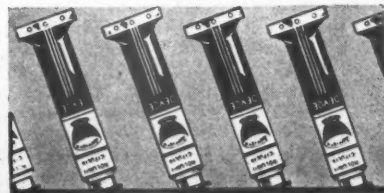
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A Critical Method

The following extract from a review in the Rocky Mountain News, written by Donald J. Bear of an exhibition of water colors by Frances Hoar Truckess of Boulder, Col., held at the Denver Art Museum is printed as an example of criticism that aims to be technical yet does not exclude the ordinary art lover from comprehending it. More such art writing might help the understanding and appreciation of art in America. Mr. Bear is curator of paintings at the Denver Art Museum. Mr. Bear:

At her best Mrs. Truckess sets in motion a particular series of movements of line, pattern and color which seem fittingly generated by her subject. Explicitly, I refer to some of her still life compositions which have admirable precision, not only of painting, but of pattern. She builds movement in these static subjects through a repetition of certain accents of white paper and through certain translucent tones, by a measured cadence in arrangements of decisive lines of similar curve or direction.

The color she employs to depict a radish, a carrot or some other paintable member of the vegetable kingdom, often keeps a remarkable freshness and achieves a decorative quality quite aside from just authentically portraying a particular form. Perhaps Mrs. Truckess is happiest in her still life painting, which speaks well for her as a painter, because in these she achieves a kind of sparkling poetry in light, color and arrangement. In some of her landscapes she realizes, to a degree, qualities of deep space progression; however, the later ones appear more solid and more quietly unified in pattern.

In some instances Mrs. Truckess loses by what appears to be a recurrent failing. The excitement of her patterns intrigues her to such an extent that she fails to anchor or stabilize her objects. In short, she allows the movement to gather too much speed, and the result is that her objects are not always firmly enough placed in the picture. This tendency stops the growth of plastic form and kills the much to be desired finality of phrase necessary in painting, where space relationships are taken for plastic consideration.

A Print Department

Studio House, which comprises the Gallery School of Art affiliated with the Phillips Memorial Gallery in Washington, has established a print department. The opening show in April of the new department presented a miniature history of fine print-making, ranging from Dürer and Rembrandt to some of Washington's own young artists.

Helen Buchalter in the Washington Daily News wrote: the "Gallery is to be complimented for getting the most out of its limited space, with the walls of its two galleries and one hall brimfull yet apparently not crowded, and with huge supplementary folders of prints for those with time to browse."

Twachtman Tablet Dedicated

The bronze tablet dedicated by the North Shore Arts Association to John Henry Twachtman was unveiled on July 15 in Gloucester, Mass., where the famous American artist died in 1902. The tablet, simply and beautifully designed by Gertrude B. Fosdick, is placed on a boulder before the small, picturesque studio where Twachtman worked. This is the first of a series of similar projects for honoring the memory of great American painters planned by the North Shore Arts Association.

Conformity



View of Grounds of Dayton Art Institute Showing S. M. Velsey's Limestone Figure.

Mrs. H. G. Carnell, donor of the Dayton Art Institute, has added to her other benefactions by presenting the Institute with a large limestone figure by S. M. Velsey. The statue has been installed in the fountain at the approach to the museum, adding another decorative note to the beautiful grounds. Mr. Velsey, who is instructor in sculpture in the school of the Dayton Art Institute, explains how he solved the problem of blending his figure with its surroundings:

"The first consideration was the choice of material. The steps and approach being constructed of yellow sandstone and the fountain basin proper of a grey granite, a material which would represent a compromise both in color and texture was desired. So that the final selection became buff Bedford limestone. Though the building and approach of the Institute derived its style from the Italian Renaissance, the only thing architecturally considered in the sculptural development of the figure was the fundamental structural elements of the approach and not the ornamental detail which determines its style. It was felt that this was the correct procedure to the solution of the sculptural problem for several reasons.

"The basin itself is not primarily of the same period of Renaissance as the remainder of the building. In fact, with its rather great simplification it approaches the classic. Because the basin is nearly on the street level which faces a modern playground and thoroughfare, it was felt similarly, in regard to its sculptural style, as was felt about the selection of the material; but rather than a compromise of style it was believed to require a new one. A style which would contain the fundamental structural elements of the architecture that would surround it and would in spirit reflect the modern simplicity which it confronts in a living sense."

The accompanying reproduction shows Mr. Velsey's successful solution.

Physicians Art Club Elects

The New York Physicians Art Club, after holding its annual exhibition of 300 works by nearly 100 members, elected Dr. Howard Lillenthal president, Dr. Louis C. Schroeder secretary and Dr. William Hartshorne treasurer.

Peter and Paul

Although the late Henry Clay Frick bequeathed to the public his art gallery with its \$50,000,000 collection, the city of New York has seen fit to place a tax assessment of \$4,100,000 for 1934 on the gallery and the affiliated reference library property. A suit has been brought to exempt this property from taxation on the ground that the Frick Collection, owner of the property, is an educational corporation. A similar assessment was made for 1933, when suit was brought to cancel it on the ground that the property yielded no income and was devoted to educational purposes. A Supreme Court order was signed on June 8, 1933, directing the Tax Board to certify in court before last Sept. 25, but no return was ever filed.

The present suit also asks an exemption for the property which was bought by the Frick Collection last year as a site for a new art reference library. This property is assessed at \$105,000, although it has yielded no income because the buildings were immediately razed and work on the library building begun. Childs Frick, son of the late art patron and president of Frick Collection, states that the gallery is expected to be opened to the public in a few months. By the will of his father \$15,000,000 was left as a permanent endowment fund for the maintenance and support of the gallery, the surplus to be spent for suitable additions to the collections.

The art reference library in 1932 contained 178,000 photographs, 23,000 negatives, and more than 40,000 books, pamphlets and art catalogues. It has been greatly increased since.

Five More in Hall of Fame

Busts of five more American artists were unveiled at the Hall of American Artists of New York University. The men thus honored were Francis David Millet, war correspondent as well as a mural painter; Charles Grafly and Daniel Chester French, sculptors; and Elihu Vedder and Charles Hawthorne, painters. The bust of French was executed by his daughter, Margaret French Cresson. The other four are the work of Albin Polasek of Chicago.

Mrs. Cresson unveiled her father's bust, and Edwin Blashfield that of Millet. Jo Millet, violinist, led a stringed quartet in his father's favorite compositions.

In discussing her father's work, Miss Dorothy Grafly, art critic, told how he had "fought his own battles to free American art from stultifying influences imposed by men and women who held in their hands the giving of commissions. The tragedy of his art life was largely that of his American era. His concept of art refused to be limited by the art concept of his time. It leaped ahead even further than the jump made by American art within the last few years."

Modern Art Loaned to Baltimore

The Cone Collection of Modern Art is now on view at the Baltimore Museum of Art until the first of October. It is loaned by Miss Etta Cone of Baltimore who, with her sister, the late Dr. Claribel Cone, noted pathologist, started its formation several years ago.

This famous assemblage of modern art contains about 34 canvases by Matisse, and there are works by Cézanne, Courbet, Derain, Kisling, Kroll, Laurencin, Manet, Monet, Picasso, Redon, Renoir, Van Gogh and Vlaminck. A large group of drawings by Matisse, Picasso, Berthe Morisot and Degas, are included, as well as sculpture by Rodin, Matisse, Simone Boas, Degas, Maillol and Despiau.

Paint Quality

Frank Rutter, art critic of the London *Sunday Times*, in praising the annual exhibition of the Royal Society of British Artists, discusses the subject of "quality in paint."

"Nothing is more difficult to define in words," he says, "than exactly what we mean when we speak of the 'quality' of a painting. It is recorded that Reynolds in his early days was greatly struck by the chance remark of an Exeter artist, Gandy by name, who said that a picture ought to have a richness in its texture, 'as if the colours had been composed of cream cheese.' These words sank into the mind of the young artist, and henceforward Sir Joshua's pictures began to attain that creaminess of surface which materially helped to give them an effect of richness."

"It would be rash to assert that this particular creaminess is the only desirable 'quality' in the material surface of pigment; but its presence undoubtedly adds to our enjoyment of paintings by many of the greatest masters. That this quality is rarely found in contemporary work can hardly be denied."

Mr. Rutter singles out the work of two artists in the exhibition for their particular "paint quality," Bertram Nicholls and C. E. W. Nevins.

Gilbert White's Show

Gilbert White, American artist whose mural in pastoral vein for the new Agricultural Building in Washington brought a storm of protest from Dr. Rexford G. Tugwell, has just closed an exhibition at the Portrait Painters Gallery, New York. Because he has spent so many years in France and has exhibited mostly abroad, his work is not very well known to his countrymen. With one exception all the exhibits were landscapes painted in and around Les Andelys, a small town near Rouen, where Mr. White is a neighbor of Pissarro's sons. Among his other offices and honors, Mr. White is the vice-president of the European Chapter of the American Artists Professional League. He is represented in many public and private collections both in America and abroad, including the Luxembourg.

Edward Alden Jewell, critic of the New York *Times*, found that although Mr. White "works, fundamentally, in the Impressionist idiom, employing the 'divided stroke' and aiming at effects of atmosphere, he departs from the technique to the extent of building as a rule, rather more substantially. In his paint surfaces he leaves, when the picture is finished, little 'color mixing' to be done by the eye of the spectator. His may therefore be termed, if you like, either an extension or a modification of the Impressionist principle."

Meanwhile Mr. White's mural in Washington boasts a new bronze plate, making it clear that it was ordered by a Republican administration and not by the "new dealers." The inscription reads: "Approved 1932—Andrew W. Mellon, Secretary of the Treasury; Henry M. Hyde, Secretary of Agriculture."

Mrs. Rockefeller's Gift

One of the richest acquisitions ever to be made to the Museum of Art of the Rhode Island School of Design is the superb collection of Japanese prints which Mrs. John D. Rockefeller, Jr. has just presented. Specializing in prints of plant, bird, fish and insect life, the collection includes 623 items by most of Japan's greatest masters in the graphic field—Harunobu, Hiroshige, Hokusai, Kanzan, Horin, Koriyasu, Kuniyoshi, Shinsai, Toyohiro, Utamaro, Yoshimaro, to mention only a

few. Mrs. Rockefeller's interest in the School of Design is of long standing, she being a native of Rhode Island.

The Abby A. Rockefeller collection will be of the greatest benefit to the institution, bringing to the students an inexhaustible treasure of design, drawing and natural observation by great minds of a race which is particularly gifted in that direction. Previous collections of Japanese prints in the museum specialize in subjects dealing with scenes of daily life and the theatre.

Acceding to Mrs. Rockefeller's expressed wish, the museum will arrange to exhibit the collection in selected groups, frequently changing the material exhibited. October will see the first special showing. In order to give emphasis to this great collection specially designed and decorated galleries will be devoted to it.

New York as a "Model"

The Grand Central School of Art, New York, has sprung an unusual idea this summer which has kept a class of imposing proportions especially busy. The students are painting a series to be entitled "Views of New York," using as subject matter the most picturesque sections of the city. When completed the pictures will be placed on exhibition, according to Edmund Greacen, the president.

The present "sitting" is at 186 Fifth Avenue where the pupils are transferring to canvas the colorful scene that is Madison Square, under the direction of Arthur W. Woelfle. Each student works independently in giving his impression of the famous square. The next spot to be visited will be Inwood Park. Paintings completed thus far have to do with the fleet from Riverside Drive, Union Square, the Manhattan skyline from the Hotel Margaret in Brooklyn, and the panorama from Pan-Hellenic Hotel.

Sculpture Show at Lenox

The Lenox Art Room, Lenox, Mass., has opened its second season in the Old Academy Building with an exhibition of small sculpture and sculptors' drawings. Six well known American artists are represented—A. Stirling Calder, Hunt Diederich, Gleb Derujinsky, Gaston Lachaise, Mahonri Young and William Zorach.

During the two exhibitions held last summer 24 pictures were sold and at the close of the season an etching by Albert Sterner, a lithograph by Rockwell Kent and an etching by Edward Hopper were presented by the Art Room and Mrs. David T. Dana to the Lenox Library. The enterprise was organized by a group of summer residents.

A North Shore Print Exhibit

Once again, beginning Aug. 16, the Print Corner at Hingham Center, Mass., will hold a comprehensive summer print exhibition at the Farragut House, Rye Beach, on the North Shore. Mrs. Charles Whitmore, director of the Print Corner, will be present to meet guests and explain especially the plates and blocks from which the prints were made, which will be included in the display. In the meantime at the Print Corner will be held until Sept. 15, the seventh annual review of work by regular exhibitors.

Saint Gauden's Caryatids

Eight caryatid figures done many years ago by Augustus Saint Gaudens have just been installed on the east front of the Albright Art Gallery, Buffalo, N. Y., through a bequest of the late Hamilton Ward and the James G. Forsyth fund.

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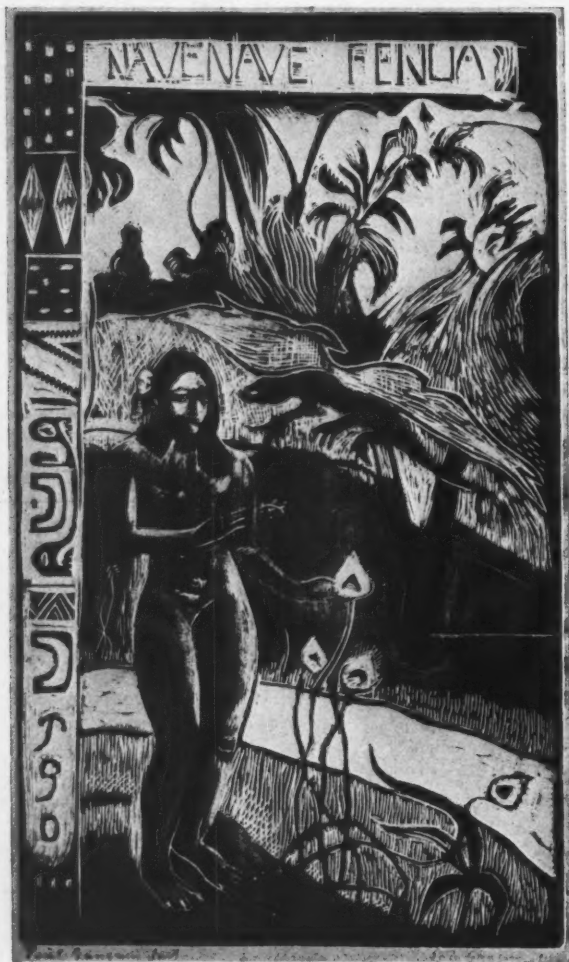
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Cleveland Gets Unusual Gauguin Woodcut



"Nave Nave Fenua," a Woodcut by Paul Gauguin, French, 1848-1903.

Dudley P. Allen Collection. Courtesy of the Cleveland Museum of Art.

In his woodcuts, as in his paintings, Paul Gauguin introduced symbolic motives, achieved bizarre effects and subjected the whole to his primary aims as a decorative designer. While in Tahiti he produced a set of woodcuts which were printed in proof sets with heavy oil colors on coarse paper. An impression of the final proof state of "Nave Nave Fenua," one of this series, is a recent gift of the Print Club to the Cleveland Museum of Art. "The restraint and technical requirements of the craft of woodcutting," notes Henry Sayles Francis, curator of paintings at the museum, "were little heeded by Gauguin, who put into these woodcuts all the qualities of his painting."

This new accession has the title printed in black against a light ground, in which it differs from earlier states. It is printed on Japan paper in four colors—black, yellow, orange and dull vermilion, typical Gauguin colors. Except for the use of color, the Print Club's gift is like the reprint of "Nave Nave Fenua"

made by Gauguin's son, Pola, who published the whole Tahitian series of woodcuts after his father's death. A set of these is also owned by the museum. The accompanying reproduction is from this reprint edition.

"With full justice to Gauguin," writes Mr. Francis in the museum's *Bulletin*, "it must be said that he relied chiefly upon his intense sense of his surroundings to give him the underlying force apparent in these woodcuts. It is his depth of feeling that gives these prints their breadth of approach and their organic decorative unity. Like Delacroix or El Greco he spoke with fervor, which in him testified to a love of primitive forms and oceanic nature."

Distant View

"I foresee a time when all artists will be brothers and no one will be jealous of another," said Mr. Lapis Lazuli, with a far-away look in his eye.

Fostering Prints

Growing out of the wide interest of more than 17,000 people who visited the Los Angeles Art Association's first print exhibition, held in the Public Library, a hand-book describing the processes whereby artists make the various kinds of prints is being published by the association's print committee. It is written by Howard Moorepark, print committee secretary, and should prove of great interest to print lovers. The publication is part of the association's program of public art enlightenment, in line with its primary objective of forming a great collection of fine-prints worthy of the importance of Los Angeles.

In his introduction Mr. Moorepark draws attention to the fact that while Los Angeles, the country's fifth largest city, has the second highest per capita wealth, its public print collections rank far below those of other leading cities. He points out that there are two public collections of prints in Los Angeles. The Los Angeles Museum of Science and Art owns 981, of which about 230 are Japanese color prints, available to anyone who wishes to make an appointment. The other collection is in the Art and Music Rooms of the Central Library. It contains 438 prints which may be seen by anyone at any time. The total is 1,419.

On the other hand, in New York there are at least six important collections. The Metropolitan Museum has around 100,000, and the Public Library about 94,000, not to mention the collections at the Brooklyn Institute, the Museum of Modern Art, the Pierpont Morgan Library and the Museum of French Art. In Boston, ninth in population, the Museum of Fine Arts possesses more than 100,000 prints and the Fogg Museum at Harvard has more than 60,000. Philadelphia has the Pennsylvania Academy of the Fine Arts with more than 70,000 prints and the Museum of Fine Arts with about 7,500. The Institute of Arts in Minneapolis (thirteenth in population) has 12,000; Baltimore (eighth in population) has more than 20,000.

In view of these figures, the association's Print Committee hopes that by fostering exhibitions of great and interesting prints it will be able to increase the public's interest, and that this will result in an ever-increasing number of public-spirited citizens helping the cultural development of Southern California either by making bequests of prints, or of funds to be spent in their purchase. Already there are signs that their efforts are bearing fruit. High attendance figures have marked all the association's exhibitions.

Drawings at Los Angeles

As a mid-summer attraction, the Los Angeles Art Association is holding an exhibition of old and contemporary drawings in the Library Gallery until August 17. About 85 monochrome examples by Los Angeles artists in various media were selected by a committee composed of S. McDonald Wright, H. Raymond Henry, Ferdinand Perret and H. M. Kurtzworth.

Los Angeles art collectors lent many treasures, extending from an example on papyrus from early Egypt, through the Italian Renaissance down to the contemporary masters of Europe and America, thus revealing Southern California's talent in collecting as well as in creating works of art.

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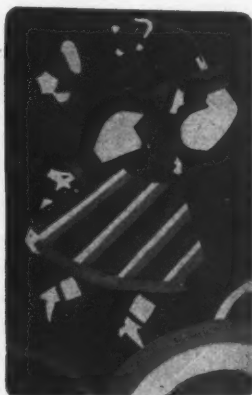
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A Review of the Field in Art Education

Art Students Adorn New Orleans School



Murals for Public School by Students of New Orleans Art School.

A group of advanced students from the New Orleans Art School, working in unison under faculty direction, has just completed a series of nine panels for the Colonial entrance hall of one of the New Orleans public schools. This unique production suggests the lovely decorations that the pupils of the great Italian artists during the Renaissance created for their masters. It is an interesting product of the atelier system. The finished panels have received enthusiastic approval from local artists and critics.

There was splendid spirit and co-operation among the pupils and a very keen appreciation of the fact that the work must be finished in an entirely professional manner. With Louisiana as a subject, each student was allowed to work up his own idea. The final design was a combination of all the best ideas co-ordinated with the restraining guidance of the instructors. Executed in water color and fixed permanently with gelatine and shellac, the

pale silver greens and gray lavenders, the earth tones and fading twilight yellows depict the wild life and flora, the fish, the fruit and the industries of Louisiana. The panels are modern in form and design. After completion the paintings were hung flat on plaster panels.

The project was made possible by the action of the city school board in allotting space in one of its new buildings, the John McDonough School, and was an indication of confidence in the local art school. The materials and costs of production were donated by generous patrons of the arts. Charles Bein, director of the school, writes: "One is reminded that we might, with little of our past expenditures and a great deal of our dormant intelligence, give the youth of the country a chance to express an enthusiasm and inspiration characteristic only of youth, and afford at the same time concrete work for art schools to use in developing the need and fitness of art in public life."

Design's Status

Plans to give instruction in design equal status with that of drawing and painting in the school of the Boston Museum of Fine Arts have been announced by William T. Aldrich, recently appointed advisory director of the school's department of design. "The successful designer of today must be a master of the principles of drawing and painting as well as those of design in its more limited application," says Mr. Aldrich, "and he must know materials and techniques employed at the present time." Simultaneously with the appointment of Mr. Aldrich, Walter J. Huchthausen was made instructor, with Eleanor Barry assisting, of the department. The plan will be carried out largely by Mr. Huchthausen.

In outlining plans for the department, Mr. Aldrich interprets design from the point of view of the experienced architect accustomed to relate every detail of decoration and fur-

nishing to every other, and to an architectural whole. During the first two years of the course the student will be taught the principles of drawing, painting and design essential for every artist to know, regardless of his later professional choice. Advanced students will specialize in the subjects of their preference. These courses will be instituted this fall and will coordinate closely the work of students in the design classes with that of pupils under Alexandre Jacovlev in the department of drawing and painting. Mr. Aldrich's position is an honorary one without salary.

Under the new plan Mr. Aldrich hopes to see eliminated the sharp division which has existed for centuries between design and the fine arts and to restore design in some measure to the status it held during those great periods when it was inseparable from every other art. As a preparation for the new courses, Mr. Huchthausen is spending the summer investigating present teaching methods in the art schools of Germany, Austria, France and Scandinavia.

"Without End"

The June *Bulletin* of the Kansas City Art Institute contains an article entitled "The Art Student of Today" which uses both philosophy and economics as aids in examining the present status of art education.

"In a world of accelerating change," says the article, "an art school must hold to some stabilizing purposes. The search for truth, order and craftsmanship are eternal aims of the artist. No one of them can be perfected for the simple reason that each is without end. It is the search, and eagerness for the search, that a school must foster among its students if it expects them to maintain their growth in later years, among all the whimsical winds of changing taste and opinion.

"A pupil of Raphael had the comparatively simple, if difficult, task of learning to paint like the master; a pupil of Sir Joshua Reynolds, the simpler task of satisfying the taste of eighteenth century London. But a student today must grapple with realities as difficult and complex as those of modern society. He knows, as a student a century ago did not know, the futility of trying to turn back the hands of the clock. The museums have shown him the inevitability of constant change, and the newspapers show him the acceleration of today. Ten years ago there was a lightness and cynicism among the students of the country, disillusioned by the war. You will not find either in the present exhibition of Art Institute students' work, but instead an intensely serious attack on realities. It is a sign of health in the nation.

"In the several fields of commercial art you will see mechanical precision, the sharp discipline of creating for machine production. It shows imaginative design, with high ideals of clarity and elegance. A machine age may bring sloth to the user, but it brings clear thinking and patient labor to the designer and maker.

"Whether in the fumbling search for truth in the fine arts or the disciplined purpose of the commercial arts, the student is living with facts—physical, economic, and psychological facts, which must be recognized and reconciled, in art as in human society."

Amagansett's Art School

The Amagansett Summer Art School, located on Long Island two miles beyond East Hampton, has greatly enlarged its scope for this, its second season. The school began last year as a one man school, but the great interest shown by students and laymen in having an art school in the Hamptons section prompted Hilton Leech, the director, to invite instructors and widen the range of his classes. The school now occupies three buildings.

Situated by the rolling surf of the Atlantic, Amagansett's elm-lined streets and shaded homes contrast with the out-lying dune country. The school's main building houses an art gallery, a sculpture class under Pearson Conrad and an illustration course under J. W. Scott. An interesting development this year is the "Potter's Workshop" where Phyllis Colville and Marion Miller teach new designs in pottery. Mr. Leech is continuing his classes in figure drawing and landscape painting. Also, the school has added a progressive children's class under the direction of Albert Sumter Kelley.

The News of Books on Art

Painting the Sea

The technique of portraying the sea in all its powerful character and spirit is discussed by Borlase Smart in "The Technique of Seascape Painting" (New York; Pitman Publishing Corp.; \$10).

Mr. Smart has lived and studied for a number of years at St. Ives on the exposed and rocky coast of Cornwall, England, and, according to Julius Olsson, noted British marine painter, in the foreword, has become imbued with the spirit and power of the sea.

Mr. Smart does not believe in rendering the everchanging moods of the sea in any other medium but oil painting for he feels that only "in this bolder method of work" can all of its dignity and power be expressed. He finds a sympathy between the subject and its translation in this medium.

Advocating the direct painting method for seascapes, the author suggests that the work should be colorful, pure in expressive painting and the whole executed with a freedom of handling consistent with the subject. He then discusses such things as realization of form and preliminary method, difference in color of the sea and of wave forms, centralizing of light and painting of underwater rocks, open sea painting, variety of formation and interest necessary to a picture, beach scenes, clouds over the sea and the painting of moonlight effects.

He also devotes one chapter to a complete demonstration of painting a seascape in five stages. This is very well worked out by a series of color reproductions illustrating each stage. Other points in the text are amply illustrated.

De Laszlo Tells Method

A novel method has been used in producing the sixth volume in the "How to Do It" series, "Painting a Portrait" (New York; Studio Publications; \$4.50) by Philip de Laszlo, internationally known portrait painter.

By means of a series of excellent photographs every step in the process of de Laszlo's portrayal of Gwen Ffrangcon-Davies, English actress, is demonstrated while the artist's credo and method are revealed through a running interview with A. L. Baldry. Thus is divulged

to the student and layman what goes on behind the scenes in a well known painter's studio.

Mr. de Laszlo explains what colors he chooses for his palette, his selection of brushes and how he makes the first sketch. An interesting note is that de Laszlo, unlike most artists, begins painting on a canvas already framed because he feels that the frame is an integral part of the picture and so must be there from the beginning.

Following the technical section there is a brief discussion of several other portraits by the artist, which are illustrated, in addition to a consideration of eleven canvases by the great masters.

"Modern Fashion Drawing"

In "Modern Fashion Drawing" (New York; Pitman Publishing Corp.; \$2.50), Dora Schackell, in collaboration with W. Stuart Masters, aims to show young artists not only how to fit themselves for this profession but how to get the best out of the work once it is taken up.

The authors point out that fashion drawing is advertising and part of the business of selling. In order to be a good fashion salesman, the artist must recognize the need for convincing the potential buyer with his drawings, and this can only be brought about by faith in the things he draws. An important item for the fashion artist is a knowledge of the history of costume and fashion and an understanding of its true meaning. This understanding leads to the acquisition of a "fashion sense" which enables its possessor "to feel and know the trend of fashion even before the first portents are in the air."

Some valuable advice is given to the student in the chapters on fashion technique, the use of wash, line and color, composition and studio methods and processes. The authors, too, give some good tips on the all important questions of "getting a job, gaining experience and specializing."

In addition to the fine reproductions, a bibliography has been included, as well as lists of art schools, studios and agencies. The latter, however, will only be helpful to those students living in England or contemplating studying there.

Currier & Ives Again

A companion volume to the "Best Fifty Currier & Ives Lithographs, Large Folio Size" has been issued in "Best Fifty Currier & Ives Lithographs, Small Folio Size" (New York; Old Print Shop; \$1.00 plain, \$2.00 boards). The latter were published daily in the New York Sun, as was the larger folio series previously.

According to the foreword by Charles Messer Stow, antiques editor of the New York Sun, the selections were made by "ten seasoned collectors." One of them, Colonel Henry W. Shoemaker of McElhattan, Pa., bought prints from the original Currier & Ives store at 33 Spruce Street, New York. Mr. Stow gives Colonel Shoemaker's description of the store as it was in 1893, 1894 and 1895.

Some of the rare prints included which have brought high prices at auction, are "Beach Snipe Shooting," "American Railroad Scene—Snowbound," "Ice-boat Race on the Hudson," "The American Clipper Ship, Witch of the Wave," and "The Great International Boat Race—Aug. 27, 1869."

Francois Sicard

Francois Sicard, sculptor of the statue of Georges Clemenceau, wartime Premier of France, died in Paris on July 8, aged 70. Sicard, a personal friend of France's "Tiger," also did the statesman's death mask. Besides the Clemenceau statue, which is at Sainte Hermine, the Premier's retreat in the Vendée, he made busts of Anatole France, Lord Milner and Henri Fabre and monuments of Sarah Bernhardt, George Sand and other noted figures.

Just before he died Sicard exhibited his model for the national monument to Anatole France, which will be erected by the Loire River, across from La Bechellerie, where the author died. "On a rock," reports the New York Herald Tribune, "beside six Ionic columns, Anatole France will sit in contemplation, as he often sat on the banks of the Loire."

Enid Yandell Is Dead

Enid Yandell, American sculptor, who at the age of 23 won the Designer's Medal at Chicago's earlier World's Fair, died in Boston on June 12, following a three months' illness due to nervous collapse. She was in her 64th year.

Fountains, busts and memorials by Miss Yandell are in many cities of the United States and on many large estates. The recipient of numerous awards both in America and abroad, she was best known in this country for her decorations for the Women's Building at the Chicago Exposition of 1893. Many of her later works stand in her native south, her birthplace being Louisville, Ky. Important among her creations are the Daniel Boone Memorial in Louisville, the Emma Willard Memorial in Albany, the bust of Dr. William T. Bull at Columbia University and the Carrie Brown Memorial Fountain, Providence, R. I.

Miss Yandell after graduating from the Cincinnati Art Academy studied under Philip Martiny in New York and Rodin and MacMonnies in Paris. For her earlier work abroad the French government in 1906 decorated her as officer of the Academy.

Christopher Williams Dead

Christopher Williams, aged 61, English portrait and landscape painter, was found dead in his chair in London on July 21. Trained at the Royal Academy schools and the Royal College of Arts, he painted in Italy, Switzerland, France, Belgium, Holland, Spain and Morocco as well as England, his first picture being exhibited in the Royal Academy in 1902.

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Reformative

A "pioneer" art undertaking is that of Jo Cain who has conceived the plan of covering 20,000 square feet of wall space with murals at the New York Training School, a boys' reformatory at Warwick. This correctional institution is not an old fashioned reformatory but a modern experiment in human behavior. Cain's murals although really a one-man project, are in line with the principles of the school, being designed to educate as well as interest the inmates. Nothing approximating it has ever been done in a state institution.

The painting of these murals is perhaps the largest work ever attempted in this country. An idea of their size may be obtained from the fact that the paintings when completed would cover a strip of canvas two feet wide and almost two miles long—a lot of canvas and a lot of pigment. It compares in size with the Rivera commission in Mexico and in spirit with some of the Renaissance projects for churches in that it has an important educational purpose as well as the architectural design and decoration of wall space.

To date, Cain has completed two sets of the murals—one for the entrance hall of the administration building, showing the work of the school; the other for the foyer of the school building, showing the various occupations of the boys. At present he is designing the third set which is intended for the living rooms of the dormitories. Each of these sixteen rooms will have four 15 by 20 foot murals. The subject of the complete set will be "The Progress of Man in All Activities." There will be two main divisions, "Mind," or the mental and spiritual, and "Matter," the physical. "Mind" will contain murals of education, the arts, religion, government and social work. "Matter" will comprise science, invention, discovery, engineering, sports, agriculture, transportation, industry and war.

Already the murals have had a beneficial influence. "These boys," writes Cain, "most of them far below average intelligence, readily enjoy pictures. I know of no boy among the 300 at the school who is not interested in them. As rewards for good behavior they are allowed the privilege of visiting the studio."

Cain is handling all his subjects in a simple, direct style which he hopes "will awaken in the boys a social consciousness and an awareness of the importance of human aspirations through the manifold material means that lead toward ultimate spiritual achievements. Speaking generally, the boys worship no gods, respect no idols. They do not respond to hero worship as do normal boys; nor do they respect leaders nor greatness in man. Through these murals a feeling for such achievement might be awakened."

The artist planned all those things with no definite assurance of completing his plans. The state does not appropriate funds for murals or paintings and the money to pay for these must be obtained by doing other work. While the New York Training School is an experiment and is sufficiently plastic to allow for new ideas and takes cognizance of mural painting as one of these, it still comes under the official stamp and must explain the material worth of its theories to a department of standards and measures. His monetary resources now exhausted, Cain is trying to get his project backed by the government or by a private individual. It is his hope to raise enough funds to keep the work going for another year and to create sufficient interest in the undertaking that other artists may be engaged to help finish the task.

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A Review of the Field in Art Education

Syracuse Museum Wins Difficult Triumph During Depression Years

The 1934 message of the Syracuse Museum is the expression of an ambitious small gallery with a suppressed desire for a new building—a museum that has experienced a real awakening in "affairs of the art"—as the French express it. Its work during the depression years, under the able directorship of Anna W. Olmsted, is especially commendable in view of the fact that appropriations from the city have been cut to less than the sum received by the museum in 1900. In spite of this, increased activities, increased attendance and no deficit are recorded in the report.

With a population of 200,000 to draw from, the Syracuse Museum had an attendance of 47,000 in 1933, as compared with 38,000 in 1929. The increased activities which drew such remarkable support from the public made clear the fact that the museum has completely outgrown its present quarters on the top floor of the Carnegie Public Library building—space which is badly needed by the library for its own expansion. "Ours," writes Miss Olmsted, "is a Small Museum with a Big Program—and Hope rising eternal like well-leavened bread. For the city has long promised a park site. Tentative plans have been drawn up. A well known architect and engineer have offered their services free. We only lack a moderate sum to see our hopes fulfilled."

The need for a museum building is all the more acute in view of the fact that the Syracuse Museum without a permanent home, claims the distinction of having assembled the first collection of paintings exclusively by American artists. This honor has two other claimants—the Newark Museum and the Whitney Museum. In advancing Syracuse's claim Miss Olmsted wrote the following letter at the time the Whitney Museum moved into its present quarters:

"Mrs. Whitney doubtless believe that she has opened the first museum devoted to American art; Mr. Dana (Charles Cotton Dana, late director of the Newark Museum) doubtless believes that his museum, opened in 1926, was the 'first museum in this country that bought exclusively the paintings of American artists.' But now the Syracuse Museum of Fine Arts has a word to say. In 1910, when Fernando A. Carter became its director, he began to collect exclusively the paintings of American artists. And today we have representative and valuable paintings in our permanent collection, including such names as Charles H. Davis, Charles W. Hawthorne, John Johansen, Jean McLane, Henry W. Ranger, Chauncey Ryder, Child Hassam, Emil Carlsen, J. Francis Murphy, Bruce Crane, Richard Miller, J. Alden Weir, Jonas Lie, Frederick Frieseke, Gifford Beal, etc."

It is a collection well worth the devoted efforts of Syracuse art lovers to find it a permanent home.

A second distinction of which Syracuse boasts is that its museum was the first in educational work between schools and museums. This year



Children from Syracuse Public Schools at work in daily emergency classes at the Syracuse Museum.

it is celebrating the 100th anniversary of the birth of its founder, Dr. George Fisk Comford, who was also one of the founders of the Metropolitan Museum. At the commemorative exercises held on February 11, Miss Winifred E. Howe, author of "A History of the Metropolitan Museum" and editor of publications of that institution, corroborated the claim that educational work between museums and schools, long since become commonplace throughout the country, actually had its beginnings in the little Syracuse Museum.

During the emergency times of the past two seasons the museum has more than done its part by enlarging its educational program. Children from two badly overcrowded schools, where the students are forced to attend in relays, are enrolled in drawing and art appreciation classes at the museum under volunteer teachers. On the wall of the Children's Room is a placard: "If you like to draw, ask for a pencil and paper at the office." The children are carefully watched for recruits for the weekly School Art League classes, also held in the museum. A glance at the accompanying reproduction will reveal how eagerly the children are seizing their opportunity. Each head in attend. This work marks a strong beginning for a Children's Art Center in the future.

Several months before any CWA appropriations came through for adult art classes, the Syracuse Museum organized a free class for unemployed groups with Prof. Felix Payant volunteering as teacher. With equipment for 50 he squeezed in 62, numbering among them former chauffeurs, bricklayers, gardeners and university graduates. As there is only one

small studio, these classes are being held in one of the galleries every afternoon and evening. Last season the museum classes enrolled 350 as compared with 150 in the Metropolitan Museum classes organized for the same purpose.

Aside from its emergency program, the regular educational work of the museum includes chartering a bus and sending it to the grade and parochial schools in rotation. An average of 50 youngsters each trip listen to art appreciation talks. A special plan for English classes has been worked out as follows: Representatives from each class, appointed by the English teachers, visit the museum for gallery talks each month. Later they give an oral description to their classmates. Student attendance since Jan. 1 has been increased by 1,417.

While the Syracuse Museum is particularly interested in Syracuse artists, it does not believe in helping the home-town artist no matter if he be good, bad or indifferent. Its courageous policy is to choose the good ones for one-man shows, without fear of "getting in wrong" with the rest—a fear which has resulted in some museums adopting a policy against one-man shows, by local artists, no matter how good.

An impartial review of Syracuse's record for the last few years shows that right to a special museum building has indeed been earned.

Ethel Reeve Heads Decorators

Ethel A. Reeve has been re-elected president of the Decorators Club, the New York organization of women decorators. Other officers elected include Jeanette Jukes, treasurer and Lucile Schlimme, secretary.

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Great Calendar of U. S. and Canadian Exhibitions

LAGUNA BEACH, CAL.
Laguna Beach Art Association—August: New show by members.

LA JOLLA, CAL.
La Jolla Art Association—August: Exhibition by members.

DEL MONTE, CAL.
Del Monte Art Gallery—August: California and European subjects by Mary C. Black.

LOS ANGELES, CAL.
California Art Club—August: Paintings, John Collidge and Jeanette Johns. Choninard Gallery—August: Sculpture by Alexander Archipenko. Foundation of Western Art—August: Contemporary painters of California; First annual, student painters of California. Library Exhibit Gallery—To August 17: "Masters of Drawing, Old and New."

MILLS COLLEGE, CAL.
Mills College Art Gallery—August: Sculpture, paintings, drawings, ceramics by Alexander Archipenko.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Oct. 1: French paintings loaned by the Louvre. Art Center—August 6-25: Oils depicting San Francisco scenes. Roy Vernon Sewers Gallery—August: Old maps of the world; shipping and naval prints; Japanese prints.

SAN DIEGO, CAL.
Fine Arts Gallery of San Diego—August: 8th Annual Southern California Art Exhibition. To August 14: American contemporary prints, assembled by Carl Zigrosser and lent by Weyhe Gallery, August 14-30: One man show in honor of Charles A. Pries, dean of San Diego artists.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—August: Santa Barbara artists. Chamber of Commerce Auditorium—August: Oils, water colors, etchings, sculpture by Santa Barbara artists.

DENVER, COLO.
Denver Art Museum—To Sept. 1: 40th Annual Exhibition, Colorado and Rocky Mountain Region artists.

OLD LYME, CONN.
Lyme Art Association Gallery—To August 26: 33rd annual exhibition of oils and sculpture by Lyme Art Association.

WESTPORT, CONN.
Westport Artists Market—To August 12: Special exhibition and sale of paintings, drawings, prints, sculpture.

WASHINGTON, D. C.
Arts Club of Washington—Summer: Annual exhibit: Exhibition in commemoration of Whistler's birth, chiefly from J. & E. R. Pennell collection. Public Library—August: Advertisements by Rockwell Kent.

ATLANTA, GA.
High Museum of Art—August: Oil paintings by Virginia Wholley and Mary Elizabeth Hutchinson.

HONOLULU, HAWAII.
Honolulu Academy of Arts—To August 5: Amer-

ican Humorists Show, College Art Association, August 7-31: Paintings by Millard Sheets.

CHICAGO, ILL.
Art Institute of Chicago—To Nov. 1: Century of Progress Art Exhibition; Print Exhibition for a Century of Progress, 1934. Chicago No-Jury Society of Artists (164 N. Michigan Ave.)—To August 9: Eleventh Annual Exhibition. Carson Pirie Scott & Co.—Summer: Paintings by famous American artists; old paintings and antiques from England and France. Chicago Galleries Association—Summer: Exhibition by members.

NASHVILLE, IND.
Brown County Art Gallery—To Nov. 15: Paintings by members of Brown County Art Gallery Association.

RICHMOND, IND.
Art Association of Richmond—August: Permanent collections.

OGUNQUIT, ME.
Ogunquit Art Association—To Sept. 15: Oils, water colors, prints by members.

BALTIMORE, MD.
Baltimore Museum of Art—August-September: Cone collection of modern art: French drawings of 19th and 20th centuries; paintings and Barys water colors from Lucas collection. Maryland Institute—Summer: Work by Night School students.

HAGERSTOWN, MD.
Washington County Museum of Art—August: Singer collection of paintings by American and foreign artists.

BOSTON, MASS.
Museum of Fine Arts—August: Permanent collections; prints by old and modern masters. Boston Art Club—August 6-Sept. 1: Paintings by women members. Goodspeed's Book Shop—To Sept. 1: Early prints and paintings; fine etchings and engravings. Grace Horne Gallery—To Sept. 1: "Review and Preview, Season 1934."

FITCHBURG, MASS.
Fitchburg Art Center—August: Water colors.

GLOUCESTER, MASS.
Gloucester Society of Artists—August 4-Sept. 16: Second Summer Exhibit. North Shore Art Association—To Sept. 1: 12th Annual Exhibition.

HINGHAM CENTER, MASS.
Print Corner—To Sept. 15: Seventh annual exhibit of recent work by regular exhibitors.

LENEX, MASS.
Lenox Art Room—To August 11: Small sculpture by A. Stirling Calder, Hunt Diedrich, Gled Derulinsky, Gaston Lacasse, Mahonri Young, William Zorach.

NORTHAMPTON, MASS.
Smith College Museum of Art—Summer: American paintings; French paintings; German water colors.

PITTSFIELD, MASS.
Berkshire Museum—August 25-Sept. 23: Members of Pittsfield Art League.

WORCESTER, MASS.
Worcester Art Museum—To August 4: Chinese pottery lent by William J. Cox.

MUSKEGON, MICH.
Hackley Art Gallery—August: Invitation show of local landscape painters.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—To Sept. 1: American Indian portraits, Winold Reiss; American and European paintings lent by local collectors; work by Minneapolis School of Art. To August 31: 18th century English silver.

ST. LOUIS, MO.
City Art Museum—Aug. 1-Sept. 1: American water colors.

NEWARK, N. J.
Newark Museum—August: Modern American paintings; Jaehne collection of Japanese Netsuke; arms and armor; design in sculpture.

TEBENTON, N. J.
New Jersey State Museum—Summer: Arts and crafts by members, New Jersey State Federation of Women's Clubs.

TAOS, N. M.
Heptagon Gallery—August: Work of Emil Bistram, Dorothy Brett, Andrew Daeburg, Victor Higgins, Eleanor Kiesel, Ward Lockwood.

ALBANY, N. Y.
Albany Institute of History and Art—To Oct. 15: Work of Walter Launt Palmer; To Oct. 31: Early American glass bottles, lent by Mrs. Edward N. Waterman.

BUFFALO, N. Y.
Albright Art Gallery—August: Permanent collections.

NEW YORK, N. Y.
Metropolitan Museum of Art (5th Ave. & 82nd St.)—To Sept. 30: Landscape painting. To Sept. 24: Lace and embroidered aprons of the 16th-18th centuries. August: German 15th and 16th century prints. Arthur Ackermann Galleries (50 East 57th)—August: Views of Old New York. Argent Galleries (42 West 57th)—Summer exhibition by members, National Association of Women Painters & Sculptors. Art Students League (215 West 57th)—Summer: Work of Robert Brackman, George B. Bridgman, Stuart Eldredge, Morris Kantor, F. Luis Mora, Harry Sternberg. Brummer Gallery

(55 East 57th)—Paintings and sculpture by Old Masters. Carnegie Hall Art Gallery (154 West 57th)—Summer show. Cas-Delbo Galleries (Rockefeller Center)—Summer: American and French Paintings. Ralph M. Chalt (600 Madison)—Summer: Selected examples of Oriental art. Leonard Clayton Gallery (108 East 57th)—August: Summer show. Cronyn & Lowndes Gallery (Rockefeller Center)—To Sept. 1: American contemporary art. Durand Ruel Gallery (12 East 57th)—Summer: Selected French paintings. Ehrlich-Newhouse Galleries (578 Madison)—August: Old Masters and contemporary art. Ferargil Galleries (63 East 57th)—Summer exhibit of paintings by Homer, Ryder, Bredin, Luks, Hopper, Lucioni, Curry, Benton, Wood, Sample, etc. Pascal M. Gutterdam (925 Seventh Ave.)—Summer: Contemporary Americans. Girard Central Art Galleries (15 Vanderbilt Ave.)—To November: Annual Founders Show. Jacob Hirsch (30 West 54th)—August: Egyptian, Greek, Roman, Renaissance and Medieval works of art. Frederick Keppel & Co. (16 East 57th)—Summer: "Modern Classic Etchings." Theodore A. Kohn & Son (608 Fifth Ave.)—To August 17: Sketches by I. Rice Pereira. John Levy Galleries (1 East 57th)—August: Selected group of Old Masters. Macbeth Gallery (15 East 57th)—August: General exhibition of American paintings (Appointment only). Pierre Matisse Gallery (51 East 57th)—August: Selected French modern paintings. Metropolitan Art Galleries (730 Fifth Ave.)—August: Paintings by Old Masters; portraits by leading contemporary Americans. Milich Galleries (108 West 57th)—August: Selected paintings by American artists. Montross Gallery (785 Fifth Ave.)—August: Paintings by American artists; sculpture by Janet Spaeth. Morton Gallery (130 West 57th)—Summer: Oils, water colors, prints by young Americans. Museum of Modern Art (11 West 53rd St.)—August: Bliss Collection. National Arts Club (119 East 19th)—To Oct. 1: Paintings from permanent collections. Public Library (42nd St. & 5th Ave.)—To Nov. 30: Prints and drawings for prints. Roerich Museum (310 Riverside Drive)—To August 11: International exhibition of fine and applied art by deaf artists. Salmagundi Club (47 Fifth Ave.)—To Oct. 12: Annual Summer Show. Schallheis Galleries (142 Fulton St.)—Permanent: Exhibition of art by American and foreign artists. Jacques Seligmann (3 East 51st St.)—Summer: Contemporary American artists. E. & A. Silberman (30 East 57th)—Summer: Old Masters and objects of art. Weyhe Gallery (794 Lexington Ave.)—August: Graphic art by American and foreign artists.

SYRACUSE, N. Y.
Museum of Fine Arts—To Oct. 1: Permanent collections; American paintings.

YONKERS, N. Y.
Yonkers Museum—To Sept. 3: Summer exhibition by Yonkers Art Association.

WOODSTOCK, N. Y.
Art Association Gallery—To Aug. 8: Second annual of Woodstock Artists Association.

COLUMBUS, A.
Columbus Gallery of Fine Arts—August-September: Annual exhibit by students of Columbus Art School; Chinese textiles and objects of art.

DAYTON, O.
Dayton Art Institute—August: Ohio water color exhibition.

TOLEDO, O.
Toledo Museum of Art—To Aug. 26: 21st annual exhibition of Contemporary American painters.

BUCK HILL FALLS, PA.
Buck Hill Art Association—To Aug. 15: Purchase prize exhibition; Brooklyn Society of Miniature Painters. Aug. 16-Sept. 15: Pennsylvania landscape artists—Garber, Redfield, Yates.

NEW HOPE, PA.
The Independent Gallery—To Aug. 6: Black and whites and water colors by residents of Delaware Valley.

PHILADELPHIA, PA.
Pennsylvania Museum of Art—To Sept. 17: Russian art. Philadelphia Art Alliance—August: Work by members of Art Alliance.

PITTSBURGH, PA.
Carnegie Institute—Oct. 18-Dec. 9: 1934 International Exhibition of Paintings.

DALLAS, TEX.
Dallas Museum of Fine Arts—Summer: Charles Atwell collection of Chinese snuff bottles; permanent collections.

FORT WORTH, TEX.
Fort Worth Museum of Art—To Oct. 1: Permanent collections.

MANCHESTER, VT.
Burr & Burton Seminary—Aug. 25-Sept. 5: Annual exhibition of Southern Vermont artists.

SEATTLE, WASH.
Seattle Art Museum—To Aug. 26: Oil paintings by four Japanese painters of the Pacific Coast; oils and wood block prints by Rockwell Kent; paintings by Raymond Hill; photographs by Charles Alfred Musgrave; Women Painters of Washington.

OSHKOSH, WIS.
Oshkosh Public Museum—August: Oils, Chicago Galleries Association.

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A New Method

Because of its significance at the present mo-
ment to art generally, excerpts are herewith
presented from the announcement of Dean
Joseph Hudnut that Columbia University will
reorganize its school of architecture and adopt
a system of teaching calculated to conform with
the age.

"The teaching at Columbia will be reorgan-
ized upon two principles," he said. "First, the
architect of the future must have a greatly
wider consciousness of the social order in
which he lives and a deeper understanding of
social and economic law. The architect of the
future will be directly concerned, not with the
comfort of individuals or with the abstract
beauty of the great facades of public buildings
and cathedrals, but rather with an immediate
and exigent desire to improve the environment
of the human race.

"In the second place, I believe that the
architect of the future will desire to take a
much wider advantage of scientific progress, of
technical invention and production, than the
architect of the past. His absorbing interest
will be to make use of technical invention and
production for the creation of a more health-
ful and pleasant and homogeneous form of life,
and he will be therefore more interested in new
processes and new materials than in processes
and materials which he has inherited. His
attitude will be a scientific one, like that of a
chemist or an engineer, and to this scientific
attitude sentiment will be inevitably subordi-
nated.

"If these principles are to guide us, we must
accept all of their implications in the forma-
tion of the curriculum of our school. We must
introduce into this curriculum every discipline
which can fit the architect to this new re-
sponsibility, and we must resolutely remove
from the curriculum all processes which inter-
fere with, or tend to defeat, the kind of train-
ing consistent with this new role.

"The first thing to do is to make sure that
the preparation for the practice of architecture
includes a wider acquaintance with the social
and economic sciences. Before the student
takes up the study of design he must have
some broad understanding of the nature of the
civilization in which he is to practice—its
character and its structure, its history, and the
intellectual currents which underlie and direct
it. It is for this reason that we wish to pre-
scribe, rather than to leave to chance, the kind
of courses which a student in the college will
take as a preparation for architecture . . .

"From the beginning . . . the attitude of the
student should be the scientific attitude. He
should not be told that architecture is a pure
art, unrelated to life. The intimate and urgent
association of architecture and life should be
insisted upon from the very beginning of his
studies."

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"Vox Populi"

Cyril Kay-Scott, director of the Denver Art Museum, in an article in the *Rocky Mountain News*, tells of a visit to the museum of several citizens, one or two of whom did not like the current exhibition and "put forth seriously the idea that we should let the general public decide what it wants to see and run our museum accordingly."

"Now, as the suggestion was made to me in apparent seriousness," the director continues, "I am going to discuss it seriously. What would happen if we adopted it? First let us look at ourselves here at home. Some of the public-spirited citizens who have given or loaned us distinguished items would be agast."

"One of them comes in very excitedly. 'Mr. Kay-Scott, my best celadon vase has been stolen! 'Oh, no, Mr. Blank, it's been thrown away; you'll find it in the cellar.' 'But why?' he demands—'it's the greatest piece in the collection!' The public voted it rather low. They prefer that big jar next in the case.' 'But that's a recent thing that I thought of taking out because it's not really a museum piece.' 'Sorry, Mr. Blank, the public has decided.' 'Well, if that's the way you're running this museum, I'll take my things away.'"

"Next a protest from every important artist in Denver. 'I'm sorry,' I reply. 'We've junked that statue. It got rather few votes. From what some of the male visitors said I gather they thought the figure was too wide in the beam and too thick in the ankles.' 'But it's famous all over the country as an outstandingly beautiful and distinguished work,' protests the spokesman. 'Sorry,' I repeat, 'the public has

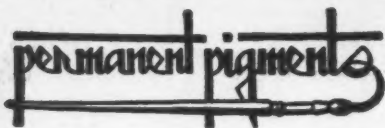
decided.' 'Right here is where we withdraw our membership from this museum,' say the committee."

"Next a charming lady who has a great collection of contemporary pictures. 'I see you've moved the painting I gave you,' she smiles. 'In which gallery is it now?' 'We've thrown that away,' I smile back. 'It was quite low in votes, less than 30 per cent.' She stops smiling. 'I think I'll change my will,' she remarks icily."

"Next the president of a great foundation from the East. 'Where are all your good things I congratulated you on last time?' he inquires breezily. 'I suppose you've lent them temporarily to other museums.' 'No, we've traded them for these you see. Votes showed the public like these better.' 'Hum,' he says. 'You can tell your trustees that we can't renew either of the appropriations we have been making you.'"

"Then the staff, Dr. Miyamoto, Mr. Douglas, Mr. Bear, Mrs. Vesey and all their colleagues, are in my office. 'You better go away for a rest—what does your doctor say—our best things kicked out—dropped from the national association—our fine educational work ruined—made the laughing stock of America—.' The nightmare is over and I wake up even before I can falter 'Vox populi vox dei—in art!'"

"No, ladies and gentlemen, unless you are willing to try to lead your public to broader and finer taste than it now has, an art museum is worse than useless. It is throttling. If you don't like my ideals get another director (the rest of your staff is fine), but get one with ideals. If you don't, you had better shut up shop entirely. That's my advice."



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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

MEMBERSHIP PLANS

The League has so many plans in the interest of American art which need to be developed, that an extension of our membership is absolutely necessary. We particularly want active members in every state. To further this end and as an encouragement, prizes are offered to the state or local chapter chairmen who most increase the membership. It is not too late for very new chapters to start now, for only members entering the League this year will be counted. Of course, together with this, the work done for American art will influence the judges. The prizes, a beautiful oil painting by Mr. F. Ballard Williams, "Summer Vista," and an interesting portrait of "Naser el din Hoja," a colorful character of the Near East by Mr. Wilford S. Conrow, will be presented at the annual meeting in January.

In addition to this, Mrs. Alvoni Allen, local chapter chairman in New Jersey, offers \$25 to the state art chairman, General Federation of Women's Clubs, securing the greatest number of new members to the A. A. P. L. this year.

APPRAISING THE P. W. A. P.

At a recent meeting of the National Executive Committee of the A. A. P. L., Mr. Gilbert White, who has lately returned from France, was a guest and he talked in a very interesting manner of his views regarding the success of the P. W. A. P. His opinion is that the plan did good work in keeping the hungry fed, but as a move to provide worth-while art in the United States, the idea was largely a failure. He said he studied very carefully the recent exhibition in Washington which was composed of a selected group of works of artists from all parts of the country. "To expect to get masterpieces from P. W. A. P. commissions, which specifically stated that only needy artists could be employed, is absurd, to say the least," he said. "Great art is not produced in this manner."

His chief objection was the fact the President and Mrs. Roosevelt selected thirty or more of these paintings to hang in the White House. In Mr. White's opinion it was not fair to the successful artists that their works should be excluded from our nation's executive mansion, because there are many who are more worthy of this honor. He asserted that paintings to be placed in the White House should receive a period of probation before being hung, after the plan followed by the Louvre. In this way there would be time for reflective judgment.

THE BINGHAM MEMORIAL

The Local Chapter Chairman for Kansas City, Mrs. A. J. Maurer, writes: "I have been so busy with the George C. Bingham Memorial Project that I have not done much for the A. A. P. L. But I am now free to do the work." Mrs. Maurer heads the Athenaeum art committee and at a memorial dinner arranged by them on June 3, Mrs. Maurer advanced the idea of the erection of a suitable monument to the artist within or around the mirror pool which is included in the proposed enlargement of the south approach to the Nelson Art Gal-

lery. Her plans met with the approval of the Mayor and heads of departments. The time was advantageous. With municipal and federal aid, the expenditure of a half a million dollars would relieve unemployment and give Kansas City something more beautiful than exists anywhere else.

The Athenaeum Club has served Kansas City in many civic capacities for more than forty years and their plan of erecting a permanent and worthwhile monument to Missouri's early artist, George Caleb Bingham, was met with enthusiasm and many offers of assistance. A plaster model in miniature was on the speakers table.

FINE ARTS WEEK

Many letters are being received expressing approval of the A. A. P. L. plan for observing "Fine Arts Week" in November. Mrs. Harold D. Marsh of Portland, Ore., has tried the project for several years, with great success, and it has been her wish that the idea should be tried out all over the United States. Mrs. J. B. Hervey, Pennsylvania's state chairman, A. A. P. L., writes: "I have started Fine Arts Week in Pennsylvania. All is going well. People think it a wonderful idea. The honorary chairmen, as invited, are accepting, so in a short while I hope for a nice report." Miss Orwig, Des Moines, Iowa, one of our newest state chairmen, writes: "I am very much delighted with the Fine Arts Week Project for the second week in November. I have talked with a number of people, and since I know most of the artists, I believe I can make something of it."

There are samples of the numerous letters concerning the plan, which is sure to meet with success. Reports must be sent in before the annual meeting in January.

League Department

[Concluded from page 31]

cluded among taxable articles. The committee is composed of Arthur C. Townsend of Montclair, a New York attorney, and Judge Harry V. Osborne of Orange.

Mr. Raul urged that all members notify their Representatives of their opposition to the bill or any similar bill, saying that "artists have been unjustly taxed in other States" and that such legislation would be "ruinous to us."

An Artists' Code in Paris

An interesting idea from Paris is brought to America by Gretl Urban, daughter of the late Joseph Urban, who recently exhibited at the Marie Sterner Galleries, New York. She says that artists who have emerged from the student classification to that of professional standing by having exhibited twice in recognized shows established a price according to size; for instance, 1,000 francs for a 12 by 15 inch canvas.

The purpose of the rule is to avoid underselling and maintain a standard. It is the Paris equivalent for an N. R. A. code for artists.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman: F. Ballard Williams
162 West 57th Street, New York City

National Secretary: Wilford S. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearce Ennis
681 5th Avenue, New York City



National Vice-Chairman: Albert T. Reid
103 Park Avenue, New York City

National Treasurer: Gordon H. Grant
137 East 66th Street, New York City

National Committee on Technique and Education
Chairman: Walter Beck
"Innisfree," Millbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

Among the articles generously contributed to the League by members and by friends of American art, it is our pleasure and privilege to print on this page, now and then, excerpts or digests for the information and use of our readers.

Dr. William Churchill gives us for original publication here, notes on

THE SCALE OF DESIGN

a recovery, he believes, of the mathematics of art as used by the Egyptians and Greeks, i. e. THE ANALOGIA (the Golden Mean Ratio) in terms of the Attic foot of 16 2/3 digits = 12.14288 modern English inches = 1.011906 modern English feet.

In this Ratio, the difference between the two extremes is the mean, or middle term. Thus,

$$0.618 - 1.000 \quad 1.000 - 1.618$$

$$0.618:1.000::1.000:1.618$$

Since the sequence of ratios taken from Unity is not easy for the craftsman, the factor 8.025 or 32 1/40 is used by Dr. Churchill to convert it into a practical system as follows:

LINEAR RATIOS			
8 ft.	— 5/12 digits	8.0250	8.0250
4 ft.	16	4.9597	12.9847
3 ft.	— 13/12 digits	3.0653	21.0097
1 ft.	14 1/12 digits	1.8945	33.9944
1 ft.	2 10/12 digits	1.1708	55.0042
1 ft.	12 1/12 digits	0.7236	88.9986
	7 11/24 digits	0.4472	144.0028
	4 29/48 digits	0.2764	233.0014
	2 41/48 digits	0.1708	377.0042
	1 9/12 digits	0.1056	610.0056
	1 1/12 digits	0.0652	987.0098
	8/12 digits	0.0404	1597.0153
	5/12 digits	0.0248	2584.0251

The reader will observe that Dr. Churchill has produced thus a true scale which is approximated only by the familiar Summation (or Fibonacci) series: 1-2-3-5-8-13-21-34-55-89-144, etc.

The system is easily applied to any rule which divides the foot in hundredths, since 0.06 foot is a digit; 0.03 is a half digit; 0.02 is a third, etc.

This system permits the employment, usual to modern designers, of rule, since the ratios given above are linear ratios. The system is easily extended into two and three dimensions as shown later. The published works on symmetry of the late Jay Hambidge, of Edward B. Edwards and of Major Robert W. Gardner are all in terms of commensurate areas, the two first being Euclidian in approach, whereas Major Gardner's presentation is based on his deductions from the writings of Plato and his "Changeless Pattern" is composed of concentric commensurate circles of proportionate areas, given, Major Gardner demonstrates, in tables of numbers and in odd passages that have hitherto had no explicit explanation in recent centuries.

Dr. Churchill believes that he has evidence that the Parthenon was designed on the scale of design here given. The method is so simple that there is no longer any excuse for artists and designers to ignore the mathematical basis of their work. To the ancients, the mathematics of art was the ultimate wisdom. To

them the whole scale of design was based on the Golden Mean Ratio. The musical scale and all laws of harmonics, the system of crystallography, the table of chemical elements, all the cycles recorded by astronomy are or would be all parts of one and the same system; and only as we get knowledge of these can we hope to get deeper insight into human experience. Too many moderns conceive art as no more than an effort to produce objects that create aesthetic satisfaction.

To arrive at this practical artist's table of Linear Ratios, the Golden Mean Ratio sequence from unity

$$0.618 - 1.000 \quad 1.000 - 1.618$$

has been worked out by Dr. Churchill as far as it may be needed in microscopy or in geodetic surveys. This has not yet been published.

$$1.618 = A$$

For the purposes of accuracy the incommensurable A has been extended by Dr. Churchill

8 ft.	— 5/12 digits	8.0250	8.0250
4 ft.	16	4.9597	12.9847
3 ft.	— 13/12 digits	3.0653	21.0097
1 ft.	14 1/12 digits	1.8945	33.9944
1 ft.	2 10/12 digits	1.1708	55.0042
1 ft.	12 1/12 digits	0.7236	88.9986
	7 11/24 digits	0.4472	144.0028
	4 29/48 digits	0.2764	233.0014
	2 41/48 digits	0.1708	377.0042
	1 9/12 digits	0.1056	610.0056
	1 1/12 digits	0.0652	987.0098
	8/12 digits	0.0404	1597.0153
	5/12 digits	0.0248	2584.0251

further than there is any record of such calculation in the western world:

$$A = 1.61803398874989484820458683435721.$$

$$A = [(Sq. Root 5 - 1) divided by 2] + 1$$

$$Sq. Root of 5 = 2.236067... = the sum of the extremes of the Golden Mean Ratio (0.618:1.0::1.0:1.618) = 0.618033988... + 1.618033988... = 2.236067...$$

The Square Roots of the Golden Mean Ratio Sequence give the sides of the corresponding ratio in area.

The Cube Roots of the sequence above give the sides of Cubes of corresponding ratio.

The Attic foot of 16 2/3 digits is not, in Dr. Churchill opinion, a land measure, but a measure of artisans, 16 2/3 digits having been derived as 2/3 of an Egyptian cubit of 25 digits.

Dr. William Churchill is an alumnus of Yale, with postgraduate study in continental European universities. His chief work has been in the field of the mathematics of optics. He resides at 35-34 84 St., Jackson Heights, New York, N. Y.

NEW JERSEY CHAPTER

The New Jersey Chapter is opposing the inclusion of works of art in the list of taxable articles under any sales tax legislation. The chapter held its annual meeting on June 17 in the Montclair Art Museum. Particular mention was made of Assembly Bill 404. Harry Lewis Raul of Orange, State Chairman, appointed a special sales tax committee to investigate the bill and advise members of its contents and what action might be taken to prevent its passage with objects of art in.

[Continued back on page 30]

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THE ART DIGEST presents without bias the news and opinion of the art world.

Artist Members of Grand Central Galleries Hold Annual Show



"Portrait of an American Girl," by Jerry Farnsworth.



"Noon," by Frederic M. Grant.

The fifty artist members of the Grand Central Art Galleries, New York, are holding their Annual Founders Show throughout the summer and the greater part of the fall. The works displayed are contributed by the artist members and distributed by lot among the lay members of the organization, recalling the ingenious financing plan which started the Grand Central Galleries ten years ago. Under the present rule these lay members contribute \$350 annually (until 1933 the amount was \$600), and in turn receive a work of art val-

ued at from \$600 to \$3,000. This year's drawing will take place Nov. 22, and during the exhibition the subscribers will have ample time to familiarize themselves with the works to be distributed, and to record their preferences. In cases where portraits are shown, the artist will paint a portrait for the person expressing a preference for his work.

Another plan recently developed by the organization is the hanging of pictures on the great Atlantic liners and on some of the boats passing through the Panama Canal.

A few new members are represented this year, and of these Carlyle Burrows of the New York *Herald Tribune* writes: "Many of these fail to live up to the best standard set for these shows. Their pictures, often attractive in subject and treatment, are usually slight and 'decorative' in style rather than vital in their artistic aims. Pictures of greater appeal are to be found throughout the adjoining galleries, and for real distinction in sculpture one must turn to the newly installed sculpture court."

Restoration

William Suhr, official restorer for the Detroit Institute of Arts, noted in America and abroad for his skill, has been appointed to the American Museum Association's commission for the study of the art of restoring paintings as practiced in the United States. The commission, formed at the suggestion of Edward Forbes, head of the Museum Directors' Association, also includes George Stout, associate with Mr. Forbes at the Fogg Museum, chairman; Paul Gardner, director of the Nelson Gallery of Art in Kansas City; Herbert E. Winlock, director of the Metropolitan Museum; and David Rosen, restorer for the Worcester Art Museum.

The formation of such a commission was in response to the need for a more thorough understanding of the care of valuable paintings and for the adoption of a set of rules of standard practice in the work of restoration. It is the hope of the commission to find some plan by which restorers of recognized standing may be registered so that fine paintings will not be ruined by unskillful methods.

Mr. Suhr, who, since his arrival in this country, a few years ago, has co-operated with the experts of the Fogg Museum in their work of studying paintings by X-ray and chemical analysis, expressed the commission's aims in an interview in the *Detroit News*. Up to this time, he explained, there has been no central clearing house for the exchange of ideas and discussion of the technique of restoration. Also there has been a tendency for restorers

to regard their methods as trade secrets. This attitude, Mr. Suhr feels, is wrong, since success in the difficult work of restoration lies after all, in the skill of the restorer. And skill is something that comes only with time and experience; therefore there is no reason for keeping the technique secret.

Another of Mr. Suhr's beliefs is that the practice of making public every advance in this technique raises the standard of the profession. "It takes all the hocus-pocus out of the art of cleaning and restoring and puts it on a more dignified basis and a higher level as a profession," he said.

Mr. Suhr would also take all the doubt out of the genuineness of a painting and the amount of over-painting that has been done by keeping accurate records of every painting touched by a restorer.

EVELYN MARIE STUART SAYS:

So long as the world goes round there will be nothing but apples from which to construct apple pie—and nothing but nature as an inspiration to art. The artist whose chief urge is to do something different will still be confined within the limits of the same old material. Art is a curious thing. Its flavor derives from its reflection of the times, its substance from its realization of basic or universal verities which are the same in all times. This union of the particular and the general gives that perfect balance which characterizes great art.

Chicago Plans

The great interest in art spurred by the 1933 Century of Progress Art Exhibition caused the Art Institute of Chicago last year to announce that it was formulating a great building program. Now, under the added stimulus of the 1934 show, a definite step has been taken in launching a program that will involve the expenditure of \$8,000,000 to \$10,000,000, spread over a period of ten to twenty years. Work will start in a few months on Unit A, which will cost about \$600,000, available through the B. F. Ferguson Fund.

Seven plans were submitted by nationally known architects, and the jury for the selection of the proposed addition chose the plan submitted by Holabird & Root of Chicago as the best. The jury was composed of David Adler, chairman; Potter Palmer, president of the Art Institute; Dr. Robert B. Harshe, the director; and Robert Allerton, Frederic Clay Bartlett and Eleil Saarinen.

The jury found that the Holabird & Root plan furnished a strongly organized scheme, with sufficient flexibility, simplicity and easy accessibility. It calls for a strictly modern museum, with the institution of every device found necessary by contemporary museum practice. Dr. Harshe said: "This plan begins with the inside of the building and works outwardly. Heretofore museum architects have planned imposing elevations and beautiful facades and left the interiors to adjust themselves, not to the needs of the museum but to conform to the outside architecture."

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